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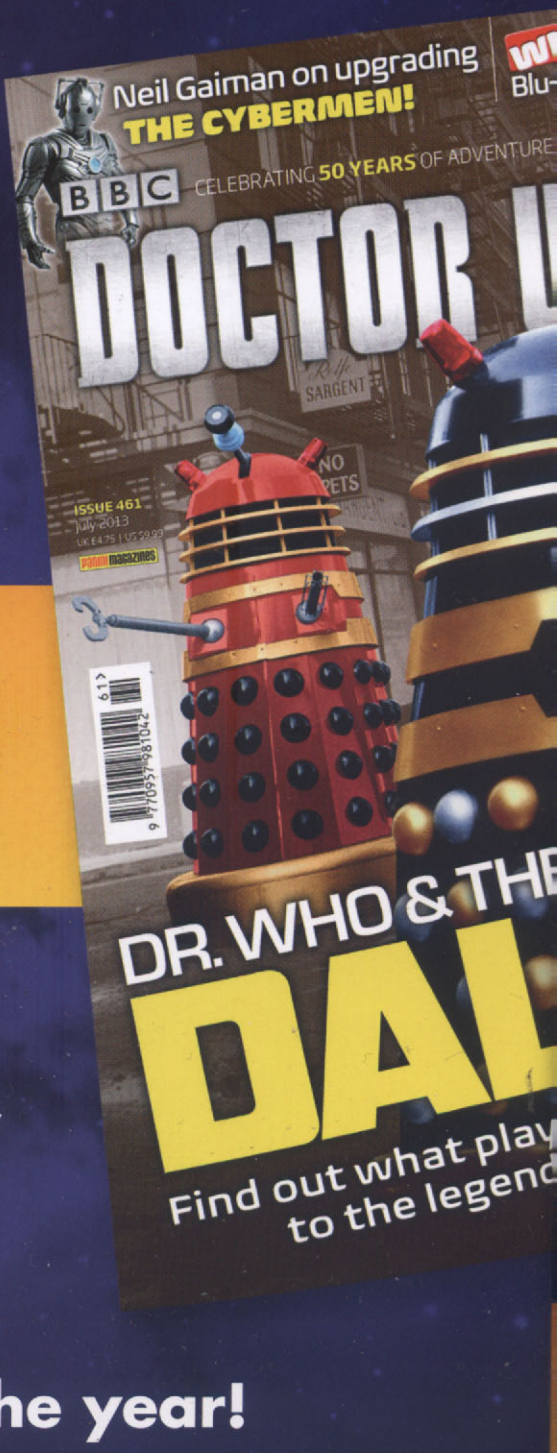
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16

"Just as Clara's learning to have a proper old crush on him, suddenly he's Malcolm Tucker!"

LETTER FROM THE EDITOR

It's at times like this that we get a real mixture of emotions as *Doctor Who* fans. Sadness, because we're about to lose a brilliant Doctor, who we've all grown to love - but also excitement, because there's a new Doctor on the way!

Both of those emotions seem especially strong this time round, partly because Matt Smith has been just so exceptionally good as the Eleventh Doctor. But the excitement at what's to come also seems even more pronounced than usual, solely because Peter Capaldi is such a well-known face. We already know just how good he is. Even if you've never seen him in *The Thick of It*, or *Local Hero*, or *Skins*, or *Neverwhere*, or any of his other roles, then we *Doctor Who* fans know him from his wonderful turn as Caecilius in *The Fires of Pompeii*, and his frankly astonishing leading performance as John Frobisher in *Torchwood: Children of Earth*.

There is no faith required here. This is an actor who we *know* is brilliant.

And, what's more, he's one of us. A fan. Okay, so maybe that's not a surprise - *everyone's* a *Doctor Who* fan these days. David Tennant was a huge fan before he got the part, and I think it's fair to say that Matt Smith has become a huge fan through *playing* the part. Peter Capaldi is a fan from way back. He owns Target books and reads **DWM**. He's that sort of a fan.

Our deadline for this issue was just a few days after the live announcement of Peter's casting, so we've had a last-minute shuffle of our contents for this edition. (Don't worry, our coverage of the 50th anniversary audio adventure *Light at the End* will now appear next issue.) As time was so short, we haven't been able to speak to Peter at length this month - but we'll arrange a full interview with him very soon. However, we are able to bring you a short message from him, which you can read on page 16, alongside our piece on how *Doctor Who Live* was put together, and what the future may bring.

I must admit, I was also delighted to be able to send a congratulatory message to Peter, and even more thrilled to receive a speedy response (especially given that he'd just stepped off a plane in Prague, where he's currently shooting the BBC's *The Musketeers*). 'Thank you so very much for your congratulations,' he wrote. 'To be welcomed by **DWM** means it must be for REAL.'

Pinch yourself, Peter. It *is* real. But *we're* the really lucky ones.

Tom

STEVEN MOFFAT

The man who holds the future of *Doctor Who* in his hands writes exclusively for **DWM**!

"Malcolm Tucker was looming over me – for some reason insisting on the name 'Peter Capaldi'…"

They choose themselves, you know. That's the truth about casting. But it's not the whole story, I suppose, so why don't I tell you *this* story from the very beginning…

Chapter One

2005 (I'm fairly sure).

So *Doctor Who* is back, and do you remember that golden summer? Us *Who* fans striding about like puffed-up loons, with our feet barely reaching the ground, however hard we tried. It was back, it was good, and it wasn't going anywhere. Some days I still struggle to believe it all. On a fairly warm evening (I think, I'm old and fuddled), I was at a BBC party in a nice basement somewhere, with loud music and a lot of sweaty middle-aged people complaining about the loudness of the music. I was feeling a bit good about myself, because *The Empty Child* (which is now so long ago, Quatermass is in it) had gone down rather well, and people thought I could write drama. And at events like this people would always talk to me about *Doctor Who*, which I loved so much. People, I say – not generally Comedy Gods.

A saturnine figure detached himself from the shadows, and in a moment Malcolm Tucker was looming over me, extending his hand and for some reason insisting on the name Peter Capaldi.

I loved – and still love – *The Thick of It*. I was in awe. Because this extraordinary actor, this star several times over, *knew my name!* That sort of thing never happened to me, and I couldn't understand it – but very soon everything became clear.

"Peter Capaldi is a *Doctor Who* fan," I told my wife, in the taxi a few hours later.

"You mean he *watches* it."

"No, I mean he's a fan. Like me."

"Not like you."

"Yes, like me."

"Really not."

"Seriously."

"… were you drinking?"

"Beside the point."

Chapter Two

It's a bit of a montage, this chapter – it'll work better if you hum yourself some Murray Gold.

Every now and then, I'd bump into Peter at daft events – the Comedy Awards, the Scottish BAFTAs, the British (and therefore also Scottish) BAFTAs, and we'd always chat, and it was always about *Doctor Who*. Even in the months when *Sherlock* first went out, when everybody mentioned The Other Show first, Peter came looming up and said, "I know I should be talking about *Sherlock*, but I just love Matt Smith."

And I suppose, it started ticking away in my brain, that one of my favourite actors, one of the finest in the country, was as much in love with the TARDIS as anyone reading this magazine.

The ferocious Malcolm Tucker – just imagine this man looming over Steven Moffat…

You don't suppose…?

Chapter Three

The first time I was involved in casting the Doctor, Peter did flick through my mind. But somehow it didn't feel right, and as I type, I'm struggling to explain why. It's funny, though, how each Doctor sorts of pushes the door open for the next one. You can't imagine Patrick Troughton's mercurial schemer turning into Tom Baker's booming, boggling madman. But via that dashing, graying man of action, Jon Pertwee, it all makes sense. Equally I couldn't imagine David's cheeky, sexy, quicksilver Doctor becoming Peter Capaldi. Like if the Doctor has any say in the matter, even subconsciously (and surely he does), he wouldn't go that way. Somehow David's Doctor was too youthful to become that man next.

It's a contradiction, of course, because the next Doctor – the hipster boffin – was even younger. But in a way, courtesy of the genius of Matt Smith, Number Eleven wasn't young at all – he was all ages at once. No other actor in the role has ever nailed the sheer age of the Doctor better than he does. The wisdom of centuries shone out of those big, sad eyes – so as the time drew near for those eyes to close forever, I found myself saying –

Chapter Twelve

"Peter Capaldi."

He was on Andy Pryor's list, of course. He was at the top of mine. Brian Minchin sucked his pen a bit, because he'd worked with him on *Children of Earth* and for a moment it was a bit of a leap – but only a moment! Capaldi! Capaldi was suddenly our big idea.

I asked my old friend Mark Gatiss to make me a list, and right at the top, again, was Peter Capaldi.

Cometh the moment, cometh the Doctor. You don't have ideas – they just let you know when they're ready.

No guarantee he'd go for the plan, of course. The man had a career on stage and screen, was a proper distinguished thespian, he'd probably want –

" – to come and see us." Andy told us. Well, no Andy didn't tell us that at all. He emailed us at ten o'clock in the morning, informing us that he'd phone at three in the afternoon with exciting news. *Then* he told us.

Oh, how that day flew by!

We were being top secret, of course, so the audition was held at my house. Oh, and did you enjoy our Top Secrecy, by the way? No-one knew it would be Peter. Except the betting shops, the newspapers, and people. There were as many photos of Peter in the papers the day before the reveal, as the day after. To the uninformed it must have looked like the continuing story of a man who shaved off his beard.

But anyway, I digress. Back in sequence, Moffat, enough of the Timey Wimey. The audition: it was one of those moments – the Doctor was in the room, and the search was over. Ben Stephenson and Faith Penhale agreed, and a phone call was made to the set of *The Musketeers*, to inform the great man that a big blue box was about to close around his life forever.

And so it was, on a very special day in Prague, that a *Doctor Who* fan, dressed as Cardinal Richelieu, who was probably wondering who the next Doctor would be, discovered to his great joy, that the Doctor, at long last, was him. **DWM**

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Peter Capaldi gets the key to the TARDIS!

Inset: With co-star Tracey Childs in *Doctor Who* story *The Fires of Pompeii*; and as John Frobisher in *Torchwood: Children of Earth*.

©REX

Peter Capaldi is the Twelfth Doctor!

Peter Capaldi was revealed as the actor who will play the Twelfth Doctor in *Doctor Who Live: The Next Doctor*, a special 30-minute show hosted by Zoë Ball on 4 August.

"It's so wonderful not to keep this secret any longer!" Peter told Zoë. "But it has been absolutely fantastic in its own way; so many wonderful things have happened. For instance, for a while I couldn't tell my daughter, who would be looking on the internet and discovering that people were saying 'so-and-so' should be Doctor Who and 'so-and-so' should be Doctor Who – and she was getting rather upset that they never mentioned *me*! I said, 'Just rise above it, darling, rise above it.'"

When asked how he'd discovered he'd got the job, Peter said, "I was actually filming in Prague, doing the BBC's adaptation of *The Three Musketeers* over there, and I had my phone on silent – so I missed the call! I looked at it, and it said 'missed call ten minutes ago' and it was my dear agent. So I rang her up, and said 'It's me...' and she said 'Hello Doctor!' I just started to laugh – and I haven't stopped laughing since..."

When asked by Zoë if had a message for the *Doctor Who* fans watching, Peter said, "I think *Doctor Who* is an extraordinary show, and the thing that strikes me about it is that it's still here after all this time. And the reason that I think that it's still here, is because of the work of all the writers and the directors and the producers who've worked on the show, and the actors – and I don't just mean the fabulous actors who've played the Doctor, but all those actors who've sweated inside rubber monster costumes and those who wear futuristic lurex catsuits. But the real reason – the *big* reason – that *Doctor Who* is still with us, is because of every single viewer who ever turned on to watch this show – at any age, at any time in its history, and in their history – and who took it into their heart, because *Doctor Who* belongs to all of us. Everyone made *Doctor Who*."

At 55, Peter is the same age that William Hartnell was when he first began playing the Doctor in 1963. Peter has enjoyed a busy career in theatre, film and television as an a actor and also as a writer and director – winning an Oscar in 1996 for *Franz Kafka's It's a Wonderful Life*, which he both wrote and directed. He is perhaps best known for his role as the ruthless Malcolm Tucker in the political sitcom, *The Thick of It*, which ran from 2005 to 2012, and its big screen spin-off, *In the Loop*.

Other film work has included roles in *Local Hero* (1983), *The Lair of the White Worm* (1988), *Dangerous Liaisons* (1988), *Bean* (1997), and *World War Z* (2013).

On television he has appeared in *Prime Suspect 3*, *The Vicar of Dibley*, *Neverwhere*, *The Crow Road*, *Judge John Deed*, *Waking the Dead*, and *The Hour*, among many other shows.

In 2008, Peter guest-starred opposite Tenth Doctor David Tennant, in the *Doctor Who* episode *The Fires of Pompeii*, in which he played the marble merchant, Caecilius. The following year he played Permanent Secretary, John Frobisher, in the 2009 spin-off series, *Torchwood: Children of Earth*.

Peter, who has been a devoted *Doctor Who* fan since he was a young boy, is currently recording a new BBC drama in Prague – *The Musketeers* – in which he plays Cardinal Richelieu. That 10-part drama will début on BBC One in early 2014. Before we all get to enjoy that, Peter will start work on *Doctor Who* in Cardiff, and he will make his first appearance as the Twelfth Doctor in the annual *Doctor Who* Christmas Special, as Matt Smith's Doctor regenerates on Christmas Day.

DWM has a special message from Peter Capaldi on page 16, where we also look behind the scenes on *Doctor Who Live*, and speak to Steven Moffat about what might be in store for the Twelfth Doctor...

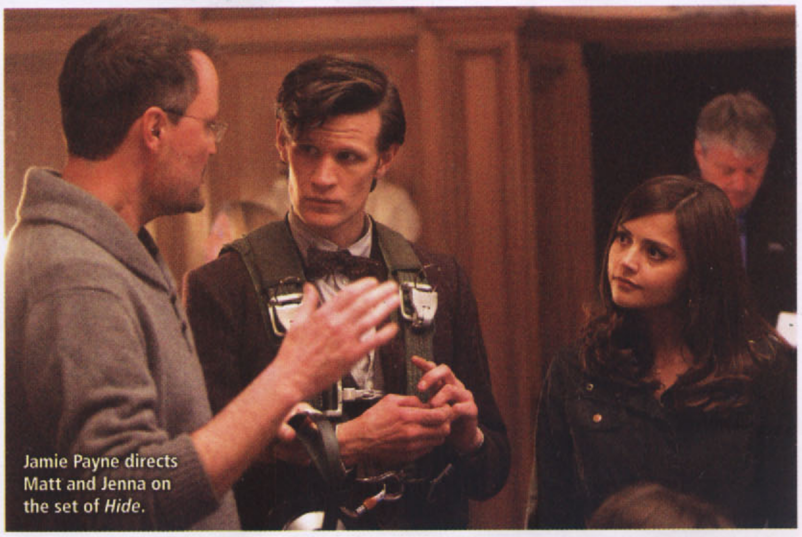
Work begins on Matt Smith's final episode...

Production on the final *Doctor Who* episode to star Matt Smith – the 2013 Christmas Special – is about to begin.

The episode is written by *Doctor Who*'s showrunner, Steven Moffat, and will be directed by Jamie Payne, whose previous work includes the recent episode *Hide*.

Steven tells **DWM**, "It's the end of the Eleventh Hour. The Special ties up stuff from all corners of Matt's tenure – there are things I set in motion in Matt's very first episode that I'm paying off now. It's been a long game, but most of the questions that people ask will be answered..."

Recording starts in September, and will, of course, include the scene in which the Doctor regenerates into his twelfth body. The 2013 Christmas Special will be broadcast on BBC One on Christmas Day.


Jamie Payne directs Matt and Jenna on the set of *Hide*.

Adric – back in the TARDIS!

For the first time in 30 years, the Fifth Doctor's original TARDIS team has come together to make two brand new, four-part stories.

Peter Davison, Sarah Sutton and Janet Fielding have played the roles of the Doctor, Nyssa and Tegan on audio for some years, but 2014 will finally mark Matthew Waterhouse's return to the role of Adric, in full-cast audio productions.

"While Matthew was initially quite cautious about reuniting with his on-screen TARDIS crew, we were delighted when he finally decided that he wanted to come back," says executive producer Nicholas Briggs. "He's such a significant figure in the history of *Doctor Who*, it was becoming obvious that there was an Adric-shaped hole in our range."

"I am delighted to be playing again that amazing, inexplicable, wayward boy," says Matthew. "In many ways John Nathan-Turner was *Doctor Who*'s most adventurous and exciting producer. His entire period has worn outstandingly well and it is wonderful that his brilliant, idiosyncratic Doctors and companions are still living in new stories 30-plus years after they were created. I think he would have been pleased. I'm happy to be one of them."

The two stories are written by John Dorney and Jonathan Morris, and are set during the 1982 television season.

Matthew Waterhouse, Sarah Sutton, Peter Davison and Janet Fielding – reunited at last!

... and in 1982.

50 Years of
DOCTOR WHO
at the BBC

50 Years on Audio

AudioGO has revealed more details on the next release in the *Doctor Who at the BBC* series of archive recordings.

Doctor Who at the BBC Volume 8 is entitled *Lost Treasures*, and features a wide selection of features and interviews presented on the BBC's radio stations. These range from an in interview with *Doctor Who* theme arranger, Delia Derbyshire circa 1964; Tom Baker interviewed in-character as the Fourth Doctor by Pete Murray in 1975; an interview with Third Doctor Jon Pertwee on local radio; and Ninth Doctor Christopher Eccleston talking to Graham Norton in 2011. This two-disc set of *Doctor Who* audio curiosities is presented by Leela actress Louise Jameson, who can also be heard in a contemporary recording from 1978 on BBC Radio Bristol's *Hopscotch*.

Doctor Who at the BBC Volume 8 – Lost Treasures is released on 3 October priced £13.99. Also released on the same day is *Fifty Years of Doctor Who at the BBC*, which collects all eight volumes of *Doctor Who at the BBC* in one bumper box set of 16 CDs, priced £100.

Those Radio Times

Radio Times

Dick Bogarde's retreat from the rat race

The Tudor who started it all!

All you need to know when you book your holiday

Z Cars - ten years on and still trail blazing

The Daleks are back!

INSIDE:
Who are the Daleks?
Where do they come from?
What makes them tick?
How you can win a Dalek
Dr Who – The Day of the Daleks: BBC1 Colour

■ A free exhibition which celebrates the 90th anniversary of the listings magazine *Radio Times* is currently being held at The Museum of London, and includes a dedicated section on the magazine's most featured programme – *Doctor Who*. A full-size Dalek is also on display against a backdrop of Westminster Bridge, recreating the 'Vote Dalek' *Radio Times* cover from 2005. The exhibition runs until 3 November. Visit *www.museumoflondon.org.uk* for details.

2013 Prom on TV

■ Music lovers rejoice! The critically acclaimed 2013 *Doctor Who* Prom will be broadcast on BBC One on 26 August. The concert features the music of Murray Gold, as well as composers from *Doctor Who*'s earlier decades, such as Dudley Simpson and Mark Ayres. The orchestra is conducted by Ben Foster, and guest presenters include the Doctor, Clara, Vastra, Strax and a horde of monsters!

Gold's Latest Scores

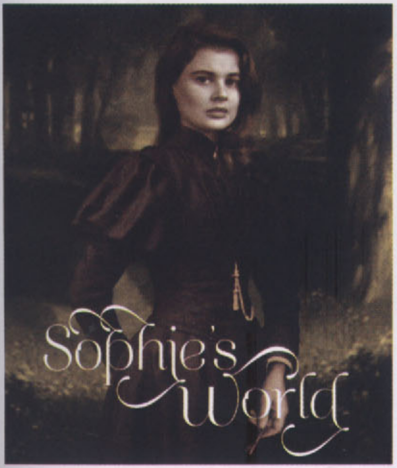
BBC
DOCTOR WHO
SERIES 7
MUSIC BY MURRAY GOLD

■ Silva Screen has released further details about the *Series 7* soundtrack CD, which will be released as a two-disc set on 9 September 2013. The album contains 74 tracks, and features music from the stories *Asylum of the Daleks* through to *The Name of the Doctor*. The first 5000 CDs will be sold in a special limited-edition gatefold wallet, after which the packaging will be a double jewel case. The album will also be available to download with two bonus tracks exclusive to iTunes: *Glasgow* and *Whisper Men*. Visit *www.silvascreen.com* for more details.

Sophie Aldred Exhibition

An exhibition of rare and unseen photographs of actress Sophie Aldred, who played companion Ace alongside the Seventh Doctor in the 1980s, will be held at the Orbital Gallery in London from 5 to 30 September.

The images were taken by photographer and former **DWM** designer Steven Cook. Sophie and Steve will both be at the gallery on 7 September to sign prints. Visit *www.orbitalcomics.com* for further details.



PHOTOS © STEVE COOK

Sophie strikes a pose in just one of the many photographs at the new exhibition.

Jenny Signs Books

Jenny Colgan.

Doctor Who authors Jenny Colgan (*Dark Horizons*), Cavan Scott and Mark Wright (*Who-ology*) will be in conversation about the series and signing books at Waterstones in Gower Street, London, on Wednesday 23 September, tickets £5. Visit *www.waterstones.com* for details.

West End Hadoke

Acclaimed comedian and Sony Gold nominee Toby Hadoke will perform both of his *Doctor Who*-themed solo shows in a double bill at London's Garrick Theatre. *Moths Ate My Doctor Who Scarf* and *My Stepson Stole My Sonic Screwdriver* will be presented together for the first – and quite possibly also the last – time. To book tickets visit *http://tinyurl.com/lq4t3ab* or call 0844 4829673.

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BEYOND THE TARDIS

When they're not travelling through time and space, what else are the stars of *Doctor Who* up to...?

COMPILED BY **DOMINIC MAY**

Matt Going Going Gone

■ **Matt Smith**, who raised £6,300 auctioning his first car (a silver Vauxhall Corsa) for the Starlight Children's Foundation on eBay, made an appearance on *The Late Late Show with Craig Ferguson* on 24 July.

Karen Gets a Haircut

■ During a 21 July Comic-Con panel promoting forthcoming film *Guardians of the Galaxy* in which she plays villainous pirate Nebula, **Karen Gillan** astounded attendees by whipping off a red wig revealing her head totally shaved. Season Three of Adult Swim's police procedural parody *NTSF:SD:SUV::*, featuring Karen as Daisy, commenced on 26 July and *Oculus*, in which she plays Kaylie, screens during September's Toronto International Film Festival.

Supertate

■ **Catherine Tate** plays French teacher Miss Postern opposite **David Walliams**' Mr Church in BBC One dysfunctional comedy *Big School* until 20 September. Catherine has recently been recording comedy *Superbob* in London, as Theresa.

Lording It

■ Shooting is underway in London on two-part ITV1 factual drama *Lucan* produced by **Chris Clough** with **Christopher Eccleston** as John Aspinall, close friend of Lord Lucan (*Doctor Who* audio actor **Rory Kinnear**). Based on John Pearson's book *The Gamblers*, the tale of the 1974 nanny murder resulting in Lucan's disappearance also features **Michael Gambon**. Two programmes featuring **David Tennant** won at the fifth annual Freesat Awards on 10 July: *Broadchurch* (written by **Chris Chibnall**) collected Best of British: TV Programme or Series, and *Twenty Twelve* won Best TV Sitcom.

Sherlock Killing

■ *Sherlock* Series Three finale *His Last Vow* (playing on Conan Doyle's *His Last Bow*), written by **Steven Moffat** and directed by **Nick Hurran**, began filming in late July joining **Mark Gatiss**' *The Empty Hearse* (directed by Jeremy Lovering) and **Steve Thompson**'s *The Sign of Three* (directed by **Colm McCarthy**). Due in the winter, the BBC One drama features *The Killing*'s Lars Mikkelsen as new nemesis Charles Augustus Magnussen based on Doyle's blackmailer Milverton. **Mark Gatiss** will also appear in *Game of Thrones* Series Four, alongside *Torchwood*'s **Indira Varma**.

A Fright for Arthur

■ **Arthur Darvill** starts alongside Hannah Tointon in *Crazy for You*, a short film by **James Moran** which screens at London's FrightFest (*www.frightfest.co.uk*) on Friday 23 August. It's a romantic comedy about a serial killer and features a score by composer **Ben Foster** and a cameo from **Barnaby Edwards**. Arthur took part in *Broadway Barks* on 13 July at New York's Shubert Alley helping abandoned animals find homes.

Catherine Tate and David Walliams star in *Big School*.

Arthur Darvill stars in James Moran's *Crazy for You*.

Jack Pads Up

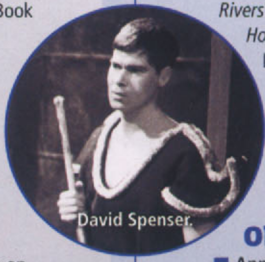
■ Following a pilot recorded in March, in the autumn **John Barrowman**, who was a guest on *Daybreak* and *Steve Wright in the Afternoon* on 9 July, will present 25 hour-long editions of high-tech BBC One daytime game show *Pressure Pad* (over 18s email *pressurepad@12yard.com* before 28 August for an application form). He also presents BBC One's *The National Lottery Awards* in September.

Paradise of Death

■ **Peter Davison** has been in Guadeloupe for a guest role in Episode Two of BBC One's *Death in Paradise* Series Three as script writer Arnold washing up in Saint-Marie opposite **Michelle Ryan**.

Amazing Guide

■ **Colin Baker**, whose *Tipping Point: Lucky Stars* ITV1 appearance on 21 July raised £3,700 for Stokenchurch Dog Rescue, launched 2013's York Maze, which from the air displays a 1,000 foot Dalek and images of the First and Eleventh Doctors and remains open until 2 September (*www.yorkmaze.com*). Colin will be the Voice of the Book during five shows of a new tour of **Douglas Adams**' *The Hitchhiker's Guide to the Galaxy Radio Show LIVE!* from 14 September to 30 November (*hitchhikerslive.com*) appearing at New Brighton, Leeds, Nottingham and Hull from 13 to 16 November and High Wycombe on 20 November). Other Books include **Bill Paterson** and **John Challis**.



David Spenser.

Barbara & Doctor Eight

■ Dublin's Abbey Theatre hosts Bernard Shaw's *Major Barbara* starring **Paul McGann** as Andrew Undershaft until 21 September (Tickets via *www.abbeytheatre.ie* or phone 353 1 8872200). **Sheridan Smith** (Lucie Miller in the audio adventures) and **David Walliams** star in *A Midsummer Night's Dream* at London's Noel Coward Theatre from 7 September to 16 November. **Bonnie Langford** stars in You Tube music video *Duck Sauce* (search using *Spamalot Duck Sauce*) and in September is joined in London's *Spamalot* by **Warwick Davis** as Patsy.

Sarah Jane Adventurers

■ On 3 August **Daniel Anthony** commenced a second season as Jamie Collier in BBC One's *Casualty*, produced by **Nikki Wilson**. **Anjli Mohindra** played Roxy in Channel 4's *Coming Up* on 22 July. **Alexander Armstrong** and his Band tours from September to November performing a collection of hand-picked songs.

Quickies

■ **Neil Gaiman**'s new book *Fortunately, the Milk...* is published on 17 September. **Jean Marsh** is developing a *House of Eliott* reworking. C4's *The Mill* by **John Fay**, directed by **James Hawes** featuring *The Twin Dilemma*'s **Kevin McNally**, *The Sea Devils*' **Donald Sumpter** and *The Impossible Planet*'s **Claire Rushbrook** completed on 18 August. **Brian Grant** is a director on BBC One's *New Tricks*. **Ben Aaronovitch** promoted his fourth *Rivers of London* novel *Broken Homes* on *Breakfast* (29 July). **Douglas Mackinnon** directs **Jessica Raine** in BBC Two's *Line of Duty* Series Two. **Charles Palmer** is lead director on BBC One crime drama *By Any Means*.

Obituary

■ **Anna Wing**, Anatta in *Kinda* and best known for being Lou Beale in *EastEnders* died on 7 July aged 98. **David Spenser**, who was Thonmi in *The Abominable Snowmen*, died on 20 July aged 79. *Torchwood* actor **Richard Gent**, who went missing in April 2012, was found dead on 2 July, aged 27. **DWM**

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GALAXY FORUM

DOCTOR WHO
Russell T Davies reflects on the biggest risk of his career!
THE BIG COMEBACK!
Find out how Doctor Who's fantastic revival was nearly stopped before it even began!

Peter Capaldi is revealed to the world as the next Doctor, while the heated debate about a female Doctor rages on...

Unless you've been living on the Moon, by now you'll know that the next Doctor has been cast. In the hours since the announcement, we've been deluged with your emails about – and messages for – Peter Capaldi...

THE NEXT DOCTOR!

The Fires of Pompeii must really be psychic and able to predict the future. There was a future companion and now a future Doctor in that episode. Best of luck to Peter, he will be a fantastic Twelfth Doctor!

RYAN J ALMOND SURREY

Matt Smith – he'll be missed!

The choice of a new Doctor should never be about gender or race. It should always be the best actor for the job. We want to keep the show going from strength to strength. Peter Capaldi is a fantastic choice.

KAREN FLEMING TULSA, USA

When Steven Moffat revealed the audition scripts for the Twelfth Doctor in his column in **DWM** 463, a lot of (unimaginative) fans complained that they could only hear them in Matt Smith's voice. I recommend that these fans go back and read the scripts imagining Peter Capaldi's distinctive tones. I have. Oof. Goosebumps.

NEIL STEWART NICHOLS GLASGOW

I was genuinely surprised and so pleased by the casting of Peter Capaldi as the new incarnation of our favourite Time Lord. I was one of those convinced that there would be no more older Doctors; not in the youth-obsessed TV landscape of today. As with the casting of the excellent Matt Smith, Steven Moffat has challenged our expectations of the lead.

JAMES THRESHER LONDON

I reckon Capaldi will make a good Doctor, maybe with a darker side as he is older; possibly referring to Clara as 'my child'? At 55 I think he could easily adopt a grandfather role. It will be a shame to see Matt Smith go, but at the same time it will be exciting to see the Twelfth Doctor in action.

ROSS MUSCROFT EMAIL

Capaldi is a great choice – established name, good actor, and it's great to have an older Doctor again. Hope he plays it for four years at least!

STEPHEN BLACK EMAIL

Doctor Who Live: The Next Doctor was an absolute triumph, and a testament to the importance and brilliance of the greatest show in the galaxy – *Doctor Who*! 30 minutes of utter bliss. I find it wonderful that Mr Capaldi is the same age as dear William Hartnell was when he took control of the TARDIS back in 1963, and I adored his little impersonation of the First Doctor as he took to the stage. Capaldi comes across as a warm, kind man with a genuine affection for *Doctor Who*.

I am so grateful that 50 years on, our silly little sci-fi show that conquered the world is able to carry on surprising us. The future of *Doctor Who* looks set to be as exciting, unpredictable and utterly brilliant as the last five decades.

CORY JOHN EADSON EMAIL

It's not often that I feel pleased when my 17-month-old son Patrick wakes me up at 4am... but in the wee small hours of 5 August, I was thrilled! Because there, on ABC1, streamed live from the UK, *The Next Doctor* – and I was thrilled! Even though he doesn't think he's quite 'there' yet, to me Peter Capaldi *is* the Doctor already. He's a brilliant actor with an instantly-recognisable visage. He'll be fantastic.

DR RICHARD SCULLY ARMIDALE, AUSTRALIA

When I heard the new Doctor was Peter Capaldi, I screamed with excitement. There really is no-one better for the part than him. An older Doctor, an amazing, versatile actor, Scottish (all the best Doctors are Scottish), a life-long fan of the show, and a genuinely nice man.

DAVID MURPHY EMAIL

I've wanted to see Peter Capaldi take on the role of the Doctor ever since he was Uncle Rory in the BBC's *The Crow Road* back in 1996, so today's announcement has made me very happy indeed.

ANDY ANGEL SHEFFIELD

What an absolute joy it is to know that Peter Capaldi will be representing

The next Doctor is finally revealed – IT'S PETER CAPALDI!

STAR LETTER

So, the Twelfth Doctor is Peter Capaldi. Well, I have to admit, I didn't see that one coming! At first, I had my doubts; being a viewer of the new generation *Doctor Who*, I am used to Doctors being reasonably young. However, my doubts soon vanished during Peter's interview with presenter Zoë Ball.

He was charming and funny and it was then that I realised: Peter Capaldi isn't the Twelfth Doctor. The Twelfth Doctor *is* Peter Capaldi. Good luck Peter, you will be fantastic!

BEN PETTITT (15) EMAIL

DOCTOR WHO
FANFARE FOR THE COMMON MEN

Ben's letter wins him a copy of *Fanfare for the Common Men*, a new audio drama starring Peter Davison as the Doctor. It's available on CD and download for £14.99/£12.99 at *www.bigfinish.com*

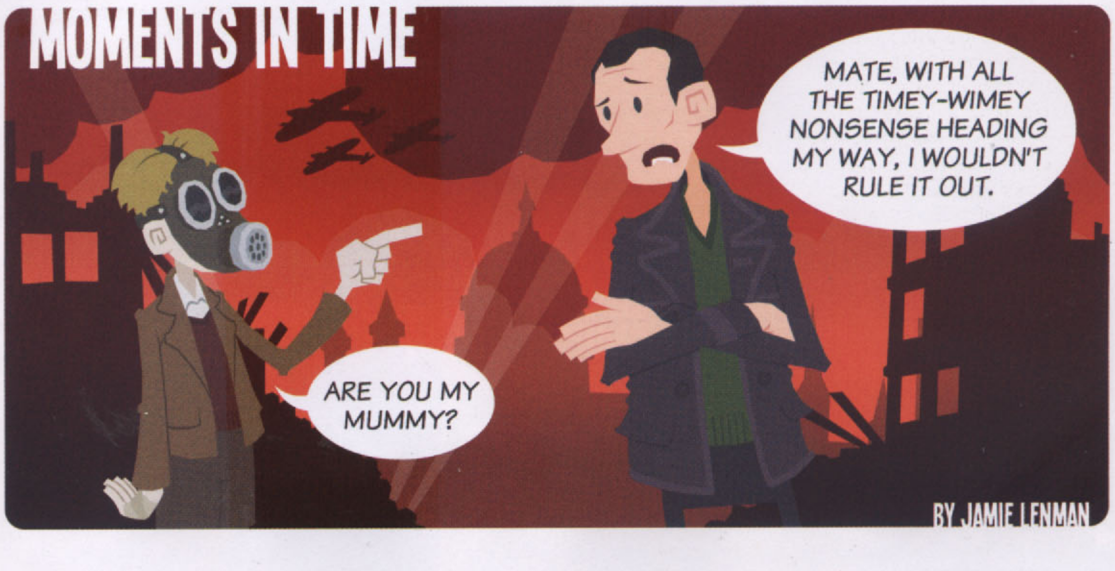
TEXT IN!

Message us from your mobile!

- **LUKE BRAND** Amy Johnson thinks there should be Female Doctors? I see what you did there in the **DWM** strip *A Wing and a Prayer*!
- **JOHN HUGHES** The pic on the inside back cover of issue 462 really made me nostalgic for the good old days of Chris, Billie and Russell T.
- **ROSE KING** The first episode of the Eleventh Doctor's adventures was called *The Eleventh Hour*. Is his last going to be called *The Clock Strikes 12*?
- **DAVID THOMAS** So, the next Doctor: Still not ginger. And, more importantly, still not Welsh! Maybe with number 13...

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.


MOMENTS IN TIME
MATE, WITH ALL THE TIMEY-WIMEY NONSENSE HEADING MY WAY, I WOULDN'T RULE IT OUT.
ARE YOU MY MUMMY?
BY JAMIE LENMAN

Doctor Who in its twelfth incarnation, and seeing him continue the legacy post the 50th anniversary later this year. I've always admired Peter's work, from *Torchwood: Children of Earth* to *The Thick of It*, and now I cannot wait to see what he will bring to our favourite Time Lord next year. Good luck, Peter, we're all behind you!

ELIOTT SHEPPARD GLOUCESTER

I was really happy when I found out that Peter Capaldi is going to be our next Doctor, even though I'll miss Matt Smith like hell! He looks really smart, kind and warm-hearted, just like the Doctor should be!

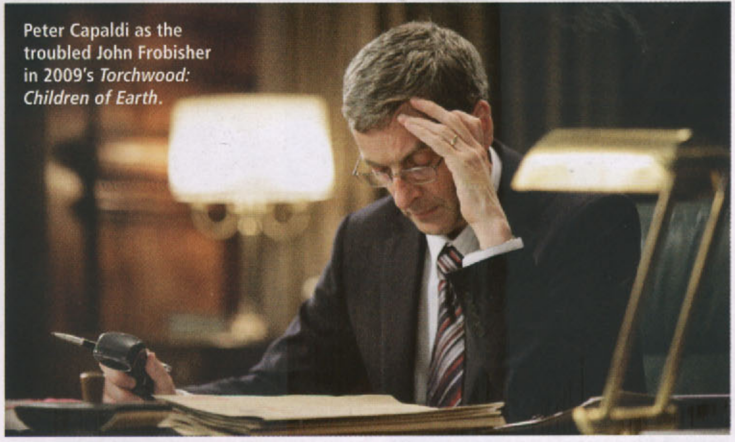
MEVHIBE (18) EMAIL

I am beyond excited about Peter Capaldi taking control of the TARDIS. He's got the gravitas, the voice and the lapel sweep down already and I cannot wait to see how Vastra, Strax and Clara react to this new, mature, face. Welcome to the family, Doctor.

SASH MARRIOTT-WAITE EMAIL

I would like to give Peter Capaldi a massive welcome to the family. I'm already so excited to see where he'll take the Doctor, even though it's going to be months before we see him on screen.

NIKOLAOS LASPIAS EMAIL



Peter Capaldi as the troubled John Frobisher in 2009's *Torchwood: Children of Earth*.

Wow! Oh, yes, Peter Capaldi! Welcome to the Whoniverse! He's going to be... fantastic! I still get chills and excitement every time I rewatch Peter being announced on *Doctor Who Live*. I can't wait to see what he's like in the show and what he'll be like with Clara! Also, I can't wait to see what the brilliant Scott Gray and the brilliant artists do with him in the **DWM** comic strip!

FINLAY HAMILTON-SARDESAI EMAIL

As someone who's chronologically old enough to vividly remember the Sea Devils marauding around a Naval Base, yet young enough at heart to revel in the sinister murmurings of the Whispermen, today has seen me grinning broadly at the news that the Twelfth Doctor is to be the wonderful Peter Capaldi! An actor who combines wit, gravitas and a wickedly mischievous twinkle in the eye. A splendid successor to the maniacally madcap Matt Smith!

PAUL REYNARD MANCHESTER

It was interesting to hear Steven Moffat state that Capaldi was the only name on his shortlist. This makes me think that Moffat has a clear idea on the direction in which to take the show after the departure of Matt, and I think we will see changes to the tone and atmosphere of the show. Best of luck to Peter, I'm sure he will do well.

MARTIN BROWN GLASGOW

What an inspired piece of casting! At a pivotal time such as this – both in the series' history and in the Doctor's own timeline – Capaldi could be just what the series needs to take it from 'loved by many' to 'loved universally'. He's a brilliant actor with an almost sinister streak hidden below his smiley, friendly demeanor – just what the Doctor should be.

GARETH BUNDY EMAIL

My uncle went to school with Peter Capaldi, and used to play *Doctor Who* in the playground with him! I've never felt so proud to be from my home town as I am now... because the Twelfth Doctor is from here! I'm sure he'll be incredible in the part. I can't wait! I'm over the moon for Peter!

CHRISTOPHER OWEN GLASGOW

Some readers addressed their messages directly to Peter himself...

DEAR PETER...

Welcome to the *Doctor Who* family! You're someone new and someone different. All Whovians have been waiting for this. We will miss Matt, of course. But we already know that you will be *the* Doctor. Secretly... I think your character will be my favourite incarnation! I wish you everything best and good luck!

NATALIA RUSSIA ►

ON THIS MONTH...
5 YEARS AGO

It's 2003, and **DWM** celebrates *Doctor Who*'s relationship with *Blue Peter*...

WHO PETER...

Regular **DWM** features took a rest in issue 334 as the mag took an in-depth look at the long-running children's magazine show, *Blue Peter*, and the coverage that it had given to *Doctor Who* over the years. Andrew Pixley trawled the *Blue Peter* archives to reveal a wide selection of viewer-made Daleks; a guide to making your own Dalek outfit; an appeal for a missing Dalek; Jon Pertwee showing off his new Whomobile; K9 being attacked by resident *Blue Peter* dog, Shep; how to build your own *Doctor Who* toy theatre; and, of course, interviews with the Doctors themselves. Meanwhile, assistant editor Tom Spilsbury, in true *Blue Peter* style, was busy making his own Dalek-shaped cake – and rather splendid it was too! *[It was delicious – Ed]*

GREENE MONSTER

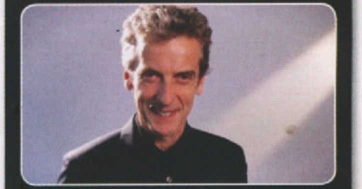
DWM spoke to two of the *Blue Peter* presenters who had also played roles in *Doctor Who*. Sarah Greene recalled the costume she wore as Varne the Cryon in *Attack of the Cybermen*: "We had this bubbly gift-wrap around our heads, bisected front and back but sealed around the edges like an Easter egg. So we were completely enclosed and you just lost buckets of sweat under there!" Janet Ellis escaped wearing a mask as Teka in *The Horns of Nimon*, and had good memories of the experience: "The visual effects on it were so good for the time. It felt like it was blowing everything else away – although I'm sure it looks very creaky now." Sadly, there was no mention in the interview of sticky-back plastic.

WHAT'S HE ON?

The Watcher joined in with the *Blue Peter* nostalgia in *It's the End, But...*, recalling when Richard Hurndall and Peter Davison as Doctors One and Five respectively, visited the *Blue Peter* studio to promote the imminent broadcast of *The Five Doctors* in November 1983. 'Richard Hurndall appears to have ingested some First Doctor Magic Mushrooms and is quite unstoppable: "Welcome to you from the Time Lords!"' What a pro!

WHO PETER

Peter Capaldi is the new Doctor! Now go and find him on the internet!



Hear *Doctor Who* fan Peter Capaldi speak the words he's waited nearly 50 years to say, as he introduces himself to viewers as the new Doctor! Search YouTube for: **Capaldi New Doctor BBC**

Watch Peter give his first interview about playing the Doctor to Zoë Ball, in the closing moments of *Doctor Who Live: The Next Doctor*. Search YouTube for: **Peter Capaldi Introduced BBC**

Showrunner Steven Moffat talks to BBC America's Al Moloney about Peter Capaldi's casting, minutes after the announcement is made. Go to: **http://tinyurl.com/k9bulhs**

Doctor Who fans, some in fabulous costumes, are interviewed about their thoughts on the casting of Peter Capaldi as they leave Elstree studios. Go to: **http://tinyurl.com/lfxetpw**

At the 2013 BAFTA TV awards in May, Peter chats about his parts in *The Musketeers* and the film *Maleficent*, and his thoughts on the end of *The Hour*. Go to: **http://tinyurl.com/k4dcjt7**

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Sixth Doctor Colin Baker launches the opening of a giant *Doctor Who*-themed maze near York, by arriving in the TARDIS and being chased by Daleks! Search YouTube for: **York Maze 2013**

Take a look at the highlights of the spectacular *Doctor Who Prom,* conducted by Ben Foster, that took place at the Albert Hall on 13 and 14 July. Search YouTube for: **Doctor Who Proms 2013**

Jenna Coleman and Matt Smith reveal the 'Top 10 Whovian Facts You Need to Know', as part of YouTube's 'Geek-Week' 2013. Search YouTube for: **10 whovian facts**

Matt Smith goes undercover at this year's Comic-Con in San Diego, disguised as Bart Simpson – but nobody seems to want to talk to him! Search YouTube for: **Matt Smith Bart Simpson**

Actor David Bradley and writer Mark Gatiss discuss the forthcoming BBC Two drama, *An Adventure in Space and Time* at Comic-Con 2013. Search YouTube for: **David Bradley Mark Gatiss**

Welcome to the ever-growing and eternal pantheon of Doctors! I'm beaming like a freshly-waxed Dalek that a fellow fan has been chosen for the role of the Doctor! I know you'll be brilliant in the role. I have a feeling that the next Doctor will be calmer, extremely shrewd, yet as funny and eccentric as ever. Good luck!

ANDREA LAFORD MASSACHUSETTS

I am ecstatic that you are the Twelfth Doctor. I fell madly in love with you as a teen when I saw you in *The Lair of the White Worm*. You are a wonderful actor and I wish you all the luck in the world.

Bring us emotion, bring us comedy, bring us the darkness we crave. You are a great actor and I look forward to the new series with vigor.

NADINE EMAIL

Well, well, Mr Capaldi. What a surprise this was! After seeing your name on top of the bookies' favourites, I thought there was no way – absolutely no way – you'd be the man we'd all been waiting for. While I didn't expect you to be the choice, I must say, I couldn't be more thrilled that you're taking over the controls. I can't help but feel that the TARDIS has never been in safer hands. I've been saying for a while that I want a more mature Doctor, and here you are! Fantastic!

CHRISTIE INMAN-HALL EMAIL

Congratulations! I couldn't be happier with the choice of you as the Twelfth Doctor! Though I am sad to see Matt go, I am really looking forward to seeing your take on the role and make it your own. *Doctor Who* fandom is right behind you, supporting you all the way.

AMBLE NORTHUMBERLAND

I think the new Doctor looks great. A great change. Loved the way they presented him tonight! And Steven Moffat is a handsome guy!

MRS LUCY GILLATT (82) BLACKPOOL

Mrs Gillatt? You couldn't possibly be... Oh, never mind. Now, before Peter's casting was revealed to the world, a heated debate was raging here in DWM, and it shows no signs of abating just yet...

Mrs Gillatt. Okay, we admit it, we just wanted to print this photo again.

GENDER ISSUES

I couldn't help but weigh in on the female Doctor debate. The article by Claire Budd and Una McCormack [**DWM** 463] was fascinating, with both giving a thoughtful argument. I'm with Una on this one, though. While I agree that the Doctor makes a good role model for boys, I don't see any reason a woman can't provide a valuable role model for boys as well.

The 2013 Proms – 'a glorious celebration of the last 50 years'.

In response to the various letters from those against the idea of a female Doctor, I can only disagree. So many of the arguments against the idea seem to be nothing more than knee-jerk reactions. The Doctor's a bloke, that's the way it always has been... so what? If the producers had always stuck to the known and established 'facts' of *Doctor Who*, it would never have lasted beyond 1966. After all, there was never any prior evidence that the Doctor could simply change into a new man, and plenty of viewers took against the recasting of the role.

The Doctor has always been male, yes, but is that any reason not to try something new? The series has changed vastly over the last 50 years, with each production team taking risks. In recent years, we've had a female Starbuck and a Joan Watson, and those are characters who can't change their entire physical form.

Oh, and for those who worry about canon and established facts: in *The Doctor's Wife*, the Doctor mentions the Corsair, a Time Lord whom he once knew as both a him and a her. The Corsair had been both a "strapping big bloke," and "a bad girl." So there we have it: canonical precedence.

DAN TESSIER EMAIL

So, the question of should the next Doctor be female rages on. I look at it simply. Is there a canonical reference to it being possible? Yes! Do I want it to happen? No! Why? Because when I watched the show when I was growing up, I wanted to be the Doctor. I'm 31 now and a small part of me still wants to be him, but sadly it'll never happen. As a child, and now as a grown man, I live vicariously through the show and the character of the Doctor. If he regenerates into a she, part of why I love the show will be gone.

JAY DEADMAN EMAIL

At the risk of being called 'horrible' by Paul Cornell, there are a couple of good reasons why the next actor to play the Doctor should not be female. The first is nothing to do with sexism or equality; it's simply a question: do you believe that the character played by actor X is the same character who stepped out of the TARDIS in 1963? Most viewers, I suspect, can just about suspend disbelief long enough to believe Matt Smith and William Hartnell played the same person. Will they be able to do the same if a woman is cast? It's a question about dramatic licence, not political correctness, and I suspect the answer would be 'no'.

The second reason is rather more mundane and cynical. The BBC is constantly trying to market the programme overseas. Would American viewers (for example), being significantly less familiar with the programme than we are, see a change of sex of the title character with the same open-mindedness as Paul Cornell? I think we all know the answer to that.

TOM HARRIS (MP, GLASGOW SOUTH) EMAIL

MUSIC TO OUR EARS

I was lucky enough to attend the 50th Anniversary Proms on both days it was playing and watch as the buzzing Royal Albert Hall became a space for Murray Gold's scores to come to life in sublime fashion. Throughout the concert, fans were treated to a few of Gold's musical favourites, bringing back nostalgic and emotional memories from the show. It reminded me just why I love and adore *Doctor Who* so much.

It shows that the present should be just as loved as the past and that the series is the same as it's always been. I think other people may have felt the same too, and that was the beauty of the concert. Personally, I found the whole experience exhilarating, emotional, captivating, and because of being in the same hall as everyone around you, you do get the feeling of being part of a huge, long-lasting family finally brought together in the glorious celebration of the last 50 years.

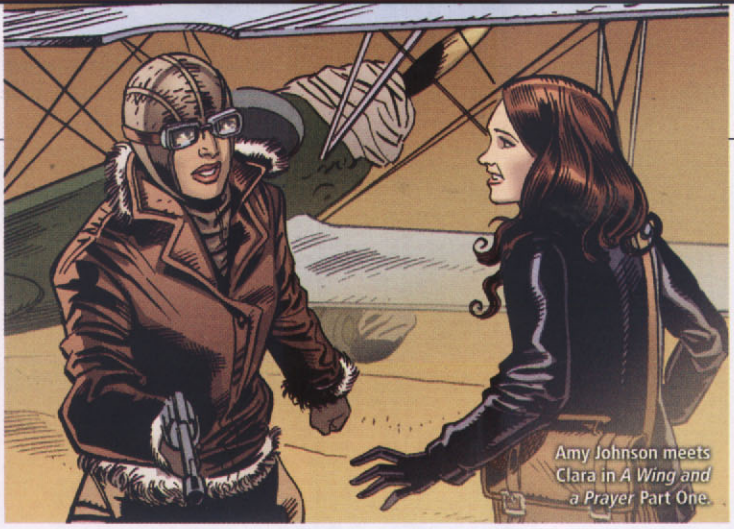
RYAN POLLARD MARSDEN, HUDDERSFIELD

The Prom was one of the best experiences of my life! I have always been a massive fan of the music of the series, arranging a few pieces myself for ensembles on the Wirral. Murray Gold and Ben Foster (who I also met at the Prom!) are absolute geniuses who have created music which conveys so much emotion and perfectly fits the characters and situations they are written for. It has brought me to tears when watching the programme many a time. Then to hear this music played by a huge orchestra and choir, inside the Royal Albert Hall, surrounded by thousands of people who all love the same thing, was extremely profound and moving and yet again many tears were flowing. Thank you to all the people who made it happen as it is a memory that no Silent and no crack in the wall will ever make me forget.

MATTHEW KEMP WIRRAL

What an amazing experience the *Doctor Who* Prom was. A long time coming – it was the first of the three for which I've managed to get tickets – but oh my giddy aunt, it was worth the wait. I must have worked my way through the full gamut of emotions: love, pride, fear, hate... alright, perhaps not the last one. I laughed, I cried, I whooped with joy. This will forever remain as one of the best memories of my life; a truly fitting tribute to both the current and previous eras of the programme and a beautiful way to celebrate 50 incredible years.

GAVIN MACLEAN EMAIL


Amy Johnson meets Clara in *A Wing and a Prayer* Part One.

Whilst not actually having a physical presence within the vaunted and vaulted Royal Albert Hall, I was able to transport myself there via the glorious Radio 3 broadcast! The shivers that quivered down the violin strings did likewise down my spine as I lost myself amongst Murray Gold's glorious compositions. How wonderful to hear both Peter Davison and Carole Ann Ford sharing the stage with Matt Smith and Jenna Coleman. A magnificent concert for a magnificent show!

PAUL REYNARD WALKDEN, MANCHESTER

DOCTOR McCRIMMON!

I read with interest your article regarding all the actors who have played the Doctor [**DWM** 462]. But surely one is missing? The chap who plays the Second Doctor in the Big Finish audios? He also played Jamie McCrimmon in Patrick Troughton years. I mean, of course... ME! Please include me, as I have so much fun keeping Patrick's memory alive, and reminding folk what he was like. Kind regards to all.

FRAZER HINES EMAIL

Oh, how could we forget you, Frazer? Consider yourself added to the list. Now then, what about the latest comic strip...?

LIKE A PRAYER

When my **DWM** 463 arrived, I went straight to the latest comic strip adventure, *A Wing and a Prayer* Part 2. As I began to read I got goosebumps running down my arm and my heart started to beat that little bit faster. The reason was because of Amy Johnson, and my personal fascination with her over the years – Amy Johnson was my great-grandfather's cousin.

Over the years at Christmas and special family gatherings there have been many theories of what happened to Amy Johnson and as a young person I listened with interest. However I am looking forward to the conclusion of the story and for the *truth* (including how she met the Doctor) about Amy's disappearance and it will be this one that I will be telling at the next family event. Thank you, **DWM**, for a wonderful story; and thank you for making me a little bit more connected with the world of the Doctor.

KEVIN WATTS DONCASTER

Just a bit of military pedantry regarding the **DWM** comic strip, *A Wing and a Prayer*. Bradshaw introduces himself as Flight Commander (retired), but there has never been such a rank in the Royal Air Force. The rank could be Flight Lieutenant or Wing Commander. The *Doctor Who* team often seem to have difficulty with RAF ranks ('Captain' Jack Harkness, please take note!)

Also, at the time she went missing, Amy Johnson was flying for the ATA (Air Transport Auxiliary), a civilian organisation which delivered aircraft to the RAF, but never a part of it. In case anyone is interested, Amy Johnson's aircraft, *Jason*, is still on display at the Science Museum at South Kensington.

KEVAN LOOSELEY (RAF) EMAIL

@DWMtweets

Join other **DWM** readers on Twitter!

■ **@clickclickdrone** Even though the Royal Baby has been named George Alexander Louis, inside he's really called Stormageddon.

■ **@AntoineFruit** Oh **DWM**, your article on the resurrection 10 years ago is so compelling I'm actually frightened it won't come to pass!

■ **@misterphipps** Feel confused. **DWM** 463 promises David Bradley as Dr Who. But I can't see any resemblance to Peter Cushing...

■ **@face_4radio** Peter Cushing's Doctor is canonical! He's a Time Lord Metacrisis!

■ **@FrankieJPugh** Loving the comic strip in **DWM** 463, such a good storyline. It could be a real episode!

■ **@IsMattWright** Who says **DWM** isn't educational? I never knew the hat from *The Curse of the Black Spot* was called a Tricorn!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

A Wing and a Prayer concludes on page 31.

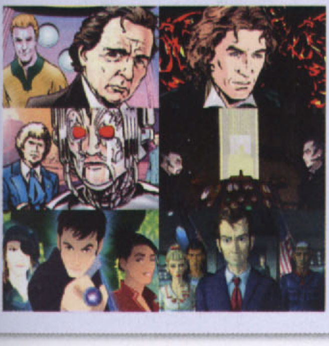
CHUNKS OF MY PAST

DWM's *Missing Episodes: The Second Doctor – Volume One* Special was really amazing! Having only recently watched my first Second Doctor story (1968's *The Invasion*) it was really uplifting to see the telesnaps of these missing episodes. It's like chunks of the Doctor's life slowly being filled in, thanks to the commitment of the people that write what's happening in every telesnap which I imagine takes quite a long time. These 'Missing Episodes' Specials are quite frankly sublime.

LOUISE THACKER EMAIL **DWM**

THE PLANET OF DECISION!

Beyond his live action escapades in the TV series, the Doctor has also enjoyed several animated adventures – but which is your favourite? Is it *Death Comes to Time*, in which the Seventh Doctor fights the evil General Tannis? The version of Douglas Adams' *Shada* which sees the Eighth Doctor reunited with Romana and K9? The Sixth Doctor and Evelyn's clash with the Cybermen in *Real Time*? Or how about *Scream of the Shalka* which starred Richard E Grant as an alternative Ninth Doctor? Maybe you favour the Tenth Doctor and Martha's epic search in *The Infinite Quest*? Or perhaps you're particularly fond of the Tenth Doctor's investigation of Area 51 in *Dreamland*?

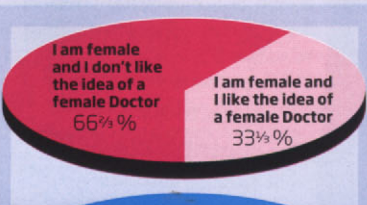


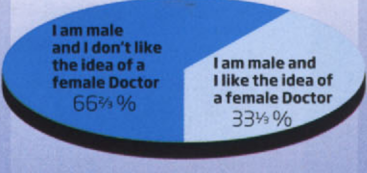
Once you've made the decision as to which story is your top animated *Doctor Who* adventure, simply visit...

tinyurl.com/mwpzdag

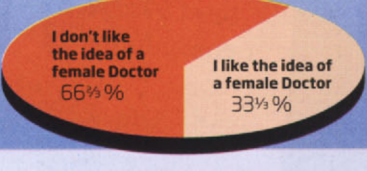
... and cast your vote. The poll will close on Friday 27 September 2013, and we'll reveal the results in issue 466. There are no prizes, it's just for fun.

In **DWM** 462, we asked you whether you like the idea of the Doctor being played by a female actor. We also wanted to find out whether men or women are more keen on the idea – but as it turned out, it didn't seem to make any difference, with both sexes voting in equal proportion. Exactly two thirds of you were against having the Doctor regenerate into a woman, with one third in favour. With a record-breaking 2700 votes cast in total, it seems it might still be quite a while until we see a lady Doctor...

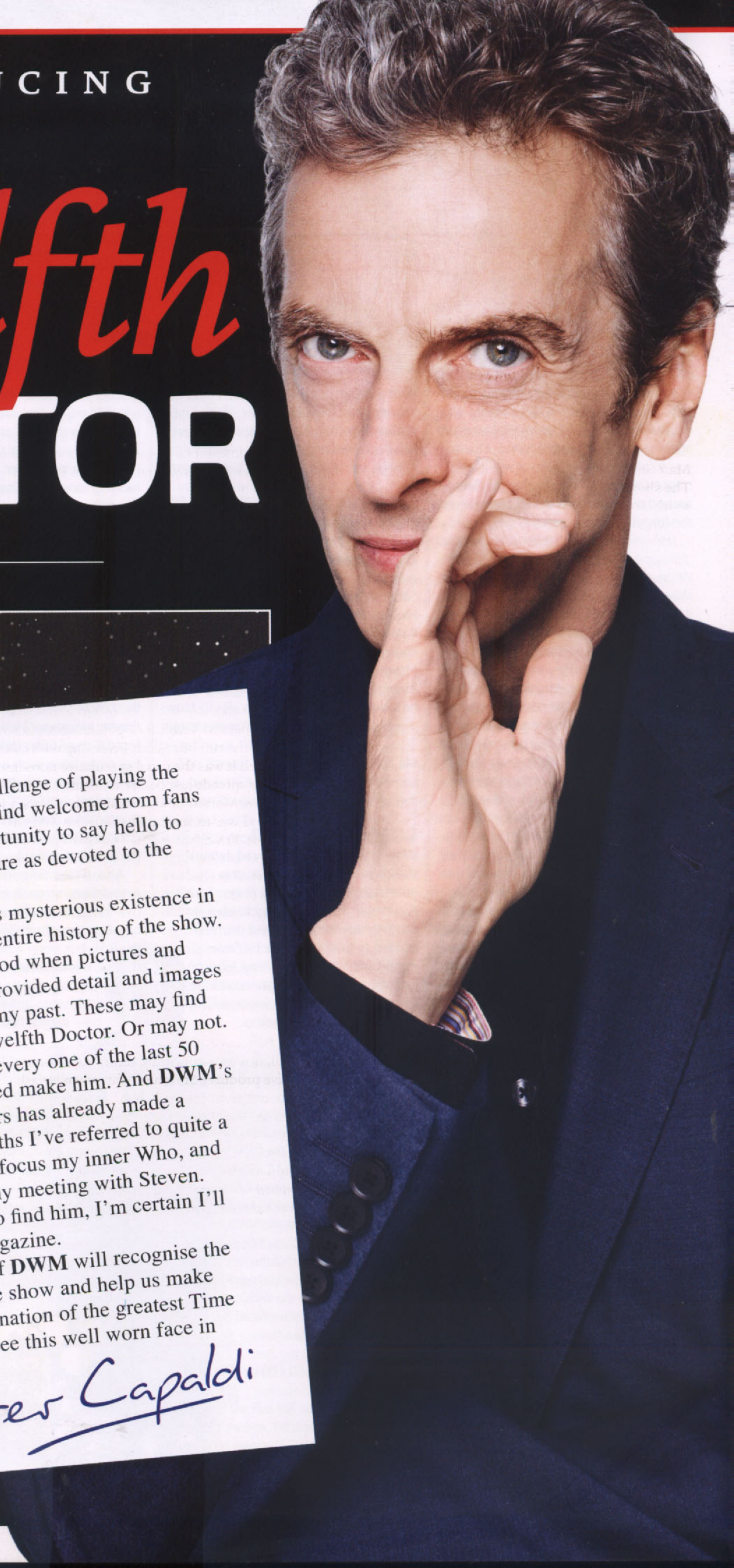

I am female and I don't like the idea of a female Doctor
66⅔%
I am female and I like the idea of a female Doctor
33⅓%



OVERALL RESULT



INTRODUCING THE *Twelfth* DOCTOR



MAIN PHOTO: RANKIN

A LETTER FROM THE DOCTOR

Dear All,

I'm thrilled to be taking on the challenge of playing the new Doctor. I've had a tremendously kind welcome from fans already, but it's great to have the opportunity to say hello to all the readers of **DWM**, who I know are as devoted to the programme as I am.

As well as looking at the Doctor's mysterious existence in the present day, **DWM** embraces the entire history of the show. For a child of the 60s like me – a period when pictures and facts were rare – this magazine has provided detail and images that ignite powerful memories from my past. These may find their way into the character of the Twelfth Doctor. Or may not. We're still exploring who he is, but every one of the last 50 years of *Doctor Who* will have helped make him. And **DWM**'s meticulous chronicling of those years has already made a contribution. Over the last few months I've referred to quite a few of the issues and specials to re-focus my inner Who, and I'm sure it helped me prepare for my meeting with Steven. In the coming months as we seek to find him, I'm certain I'll be returning to the pages of the magazine.

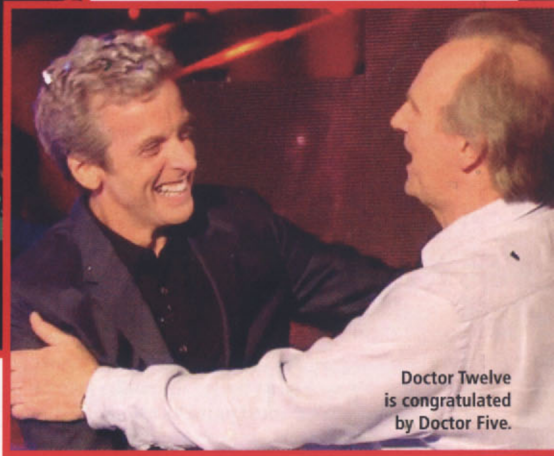
I'm positive that the readers of **DWM** will recognise the depth of our team's passion for the show and help us make the Twelfth Doctor a worthy incarnation of the greatest Time Lord I know. And I can't wait to see this well worn face in comic form.

Peter Capaldi

He's a hero for a whole new generation! As Peter Capaldi prepares to become Doctor Twelve, we look at what the future might hold...

FEATURE BY **TOM SPILSBURY**

Peter Capaldi gives us his best William Hartnell.



Doctor Twelve is congratulated by Doctor Five.

Sunday 4 August 2013. The big day has arrived. The Twelfth Doctor is about to be revealed, live on BBC One. Together we've patiently sat through all the montages, the celebrity guests, Rufus Hound's glowing tribute to the show, and Matt Smith's sage words of advice to his successor. The showbiz set is a little bit *Strictly Come Dancing*, so it's no surprise that the announcement itself is drawn out to create *maximum* tension.

"It's the end, but the moment has been prepared for," says Zoë Ball, channelling Tom Baker in *Logopolis*. "I know you're beside yourself with excitement, the tension is unbearable, and the wait has been excruciating. Some of the audience here are biting into their sonic screwdrivers. It is finally time to put a new face to the old name. He may be a thousand years old, but he's about to get a whole new lease of life. Here we go, the big reveal, the crunch moment we've all been waiting for. Joining us now, live in the studio, exclusively on the BBC, please welcome the Twelfth Doctor, a hero for a whole new generation, it's... *Peter Capaldi!*"

"Perfect casting, just perfect!" was former *Doctor Who* showrunner Russell T Davies' reaction, just moments after Zoë's announcement. "I'd kept Peter's number after we'd worked together on *The Fires of Pompeii* and *Torchwood*," Russell tells **DWM** the following morning. "And to be honest, you don't do that with many actors. Life moves on. But I loved him as an actor, and a writer, and a director, I was actually in awe of him, and so clung to his number, in a slightly stalkerish way. Quite apart from his five million wonderful appearances on screen, I think that the scene in Episode 3 of *Torchwood: Children of Earth*, where Peter's character faces the 456 for the first time, is one of the finest performances in anything ever. Seriously. Anything. Ever. But then I was as surprised as anyone on Sunday night! I'd heard rumours about Peter in the weeks beforehand, but I'd convinced myself it couldn't be true, because he's in *The Musketeers*. In fact, I was quite sad, cos I thought about him a lot, and realised how good he'd be, and now we'd never get to see him. Damn. So the moment Zoë Ball said his name was actually quite mind-blowing. I still find it difficult, even now, to find adjectives big and bold enough to describe how brilliant this is!

"So I texted him on Sunday, saying 'Oh my God!' And imagine, just imagine, how many texts he got that night. But then, today, the phone went ping, and there he was. Doctor Who. On my mobile. And a new golden age begins! That's four golden ages in a row!"

"I heard the rumour about Peter Capaldi's casting but assumed it was the usual speculative nonsense that always spreads just before a casting," agrees writer James Moran, "and this one was too good to be true! So I was as surprised as anyone when he stepped out. I'm delighted, he's the perfect person for the job right now, he's a wonderful actor and I can't wait to see his version. I've written for him before, in both *The Fires of Pompeii* and *Children of Earth*, met him on set, he is a true *Who* fan and a lovely person, he makes any line of dialogue sing. I've been a fan of his since *Neverwhere* and *The Crow Road*, he's going to be a fantastic Doctor. I'm also quite taken aback – I've now written for a Doctor and a companion, in the same *Doctor Who* episode, before they were cast as the Doctor and companion. So my money's on Tracey Childs as the Rani..."

"Well, he's an astonishing actor," says *Doctor Who*'s executive producer Steven Moffat, when we ask him about the reasoning behind the casting. "If you want to see the range of that man, look at Malcolm Tucker in *The Thick of It* versus John Frobisher in *Torchwood: Children of Earth*. Walking on the same sets, apparently wearing the same suit – but he is *completely* different! And yet the difference isn't mannerisms, or any of those outward things, he just plays a man who is completely different, which is extraordinary.

"But you know, for *years* he's been amazing," Steven continues. "He's amazing in *Prime Suspect*, he's amazing in *Local Hero*. And the odd thing is, I was looking back at all the old photographs of him and thinking, 'He's *always* looked like Doctor Who, how has this taken us so long?!' He would have been a great twenty-something Doctor too; a great thirty-something Doctor; a great forty-something Doctor... Yet he's never been on any list anywhere. And had somebody not placed some bets a couple of weeks ago, I think it would have been a *total* shock when he walked out. I said to Brian [Minchin, Steven's fellow executive producer] a few weeks ago when everyone in the entire country was being discussed *except* Peter, 'The trouble is, if there's the slightest leak, everybody will get it.' Because the moment you say his name, you go 'Of course!' Because he's got the hair, and he's got the look, he's brilliant, he's known to be a fan, *of course it's bloody him!* There were a lot of suggestions that it was Rory Kinnear – I don't know where that came from. But nobody leapt on it. Nobody said 'That's definitely him', cos it didn't make that immediate impactive sense that saying, 'It's Peter' *did* make. People just realised. I actually don't mind the way it worked out, because the moment he was in the frame, people *wanted* it to be him."

Despite all the rumours, and the bookmakers shortening their odds on Peter Capaldi in the run-up to the announcement, very few people knew for certain the identity of the Twelfth Doctor – including the team that was making *Doctor Who Live*.

"BBC Events was asked by the commissioner three weeks in advance of the live show to start working on it," explains producer Russell Minton. "What a challenge! We were only told a few things. It was to be live in front of a studio audience, it was to have studio guests in a chat show-style format, VT film inserts, and the live unveiling of the Twelfth Doctor. We weren't told who the new Doctor would be – he/she would always be referred to as 'Houdini', and without implying a he/she. I was asked to do it partly because of my live experience working on shows ►

> **"He's always looked like Doctor Who, how has this taken us so long?! He's got the hair, he's got the look, he's brilliant – *of course it's him!*"**

◄ like *Strictly* and *Eurovision* but mostly because of my *Doctor Who* knowledge and having worked on the DVD range.

"We initially had a meeting with Brian Minchin to discuss the programme. Firstly we wanted to know if 'Houdini' would be okay with stepping out in front of a full studio audience live on BBC One. Brian told us a resounding yes – which was great for us, as we now had a nice dramatic end to our show! We drew up a running order and we booked our host – Zoë Ball – who was amazing. She is a big *Doctor Who* fan, great to work with, and even re-arranged a holiday so that she could present the show for us. We then set about drawing up a guest list for the studio and for VT film inserts. We wanted past Doctors, companions and celebrity fans as guests (either in studio or on VT) who could all help to tell the story of *Doctor Who* and also speculate about the Twelfth Doctor. We also knew that we would need a lot of clips, and I think we filled three delivery trollies with tapes! Elstree Studio D was booked for the show itself, and a set designer started drawing up plans for the set. One of my colleagues flew to LA to interview Matt Smith, who wasn't going to be available to be in the studio, whilst a few of us hit the phones to start booking interviewees and studio guests. Fortunately, most people we contacted really wanted to take part. We booked another small studio in South London to film the VT insert interviews in, and we then started editing and confirming everything else for the live studio. Our executive producer, Guy Freeman, had the brilliant idea of putting televisions from the 1960s right up to date in the studio and to play *Doctor Who* footage relevant to each TV's era in each one.

"As the show wasn't going to be announced until the Friday before transmission, we only told our interviewees the bare minimum. We said that the show was a celebration of *Doctor Who* – which was true – we just didn't tell them about the Twelfth Doctor reveal! This was reflected in the advert that went out via BBC Audience Services, which asked for audience members for a new entertainment pilot show. Within two days, 5000 people had applied! It was decided that the slot where *Doctor Who Live* would go would initially be billed as *Celebrity Mastermind* until two days before, when a big splash would be made with the information being given to the press."

All this secrecy paid off, and the big reveal was seen by nearly seven million viewers live in the UK, with many more watching around the world.

"The casting was genuinely secret, and only a handful of people knew 'Houdini's' identity in advance," says Russell. "No-one in our team knew who it was until the day of the show, including Zoë Ball. By not knowing, none of us could accidentally let it slip. On the day itself, Peter Capaldi lay on the back seat of a people carrier with a blanket over him, while he was driven secretly into the studios – and he was then kept out of sight until the big moment!"

Clara's soon going to be in for quite a shock...

LOOKING AHEAD...

So Peter Capaldi is the Twelfth Doctor! But there are still a million questions we all want to know the answers to. For example, will he be speaking in his native Glaswegian accent?

"I'm pretty certain he'll use his Scottish accent," suggests fellow Scot Steven Moffat. "I mean, he can do other accents – and nothing is utterly confirmed, you must understand – but I think it's likely that he will. I think it's like Chris [Eccleston]'s northern accent, I'm sure he'll just do it. I think it's important, if you're the actor playing the Doctor, to keep quite close to yourself. I think you bring a lot of yourself to it."

What about matters of costume then? Have there been thoughts about what Doctor Twelve will wear?

"Not really," chuckles Steven, "I mean, we've had conversations over dinner. He came round to my house the other night, and I cooked him dinner. We had to do that cos we couldn't be seen out together. It's been like having an affair! So he came round, and I had to cook. Oh the glamour! I made him a curry, and we discussed costumes in the lightest terms. But in the end, having sort of pratted about a bit in that area last time round with Matt, I discovered myself to be inept at costume discussions, so I tend to step away from that. I think it's really important that the actor chooses what makes him feel like the Doctor, which is what Matt did in the end. He just tried on things until one day – very, *very* late – he discovered what made *him* feel the part. I fell in love with it later."

Right now, at this very moment, the writers for the next series of *Doctor Who* are busy working on their scripts. Has the casting of Peter affected the way they've been approaching this task?

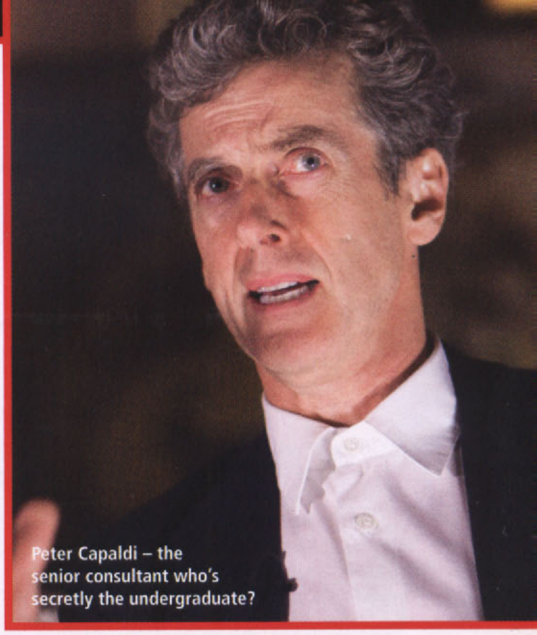
"Well, no, because most of the writers had no clue who we were contemplating," admits Steven, "and it's not all *that* long ago that we were contemplating Peter. I mean, it was a couple of months, which is relatively recent. But we'd already been talking about an older, trickier Doctor, I suppose. My vaguest sense was that we'd had – in a row – two fabulously successful, wonderful, youthful, adorable, accessible Doctors. But he's not *always* like that. So we were sort of thinking, you can flip him. You know, he's either the senior consultant who's secretly the undergraduate, or he's the undergraduate who's secretly the senior consultant. Those are the sort of poles of Doctorness. He's always both, but it's which face he's showing more. But I'm saying all this without actually knowing quite what Peter's going to do with it..."

Did the team get Peter and Jenna Coleman together at any point, to see how they got on?

"No, we didn't do that," Steven confirms, "although we had all sorts of plans to do stuff like that. I said we'd get Peter round to my house to do the first audition, and after that we'd probably go ahead and do something with Jenna. But it was just irrelevant really. He's such a great actor and he was so good, we just thought 'Well, let's not be silly, of course we're going to cast him'. Great actors always find their chemistry together, so that'll be fine."

Clara will perhaps be more prepared for the change than some previous companions, given that she's seen the Doctor's entire timeline in *The Name of the Doctor*. Will that affect how she will react to the new Doctor?

"Well, I think it's interesting, isn't it?" says Steven. "The only other time in the modern series we've had the companion stay on for the new Doctor was between Chris and David. When Chris turned into David, the Doctor moved closer to Rose. He adopted the same accent, and became sort of a more suitable boyfriend in a way. It's almost like he regenerated on purpose that like, to be a little bit more 'user-friendly'.



Peter Capaldi – the senior consultant who's secretly the undergraduate?

"The Doctor is now going to look like an older man. A *fiercer* man..."

"But I think this could be much more exciting, cos in fact what he's going to do is move further away. He's always said he's thousands of years old, and suddenly he's going to look closer to what we know he secretly is. He's going to look like an older man. A fiercer man. He won't be the dashing young man he was a minute ago, and I think that'll be rather exciting. Just as Clara's learning to have a proper old crush on him, suddenly he's Malcolm Tucker! I mean, you can say that's the story of *all* relationships..."

Clara isn't the newcomer that she was in *The Bells of Saint John* – by the time the Doctor regenerates she'll be well aware of the fact that he's capable of changing his appearance. So will she take it all in her stride...?

"Initially I think what will be fun is seeing Clara cope with the Doctor being *completely* different," states Steven. "Now, you could argue that she's already had that, cos she'll have met the David Tennant Doctor and the John Hurt Doctor [in the forthcoming 50th Anniversary Special], but in circumstances where *her* Doctor was there to be comforting. I think the fun story will be – and we have the opportunity here – is this is what regeneration can do to you. He can be very, *very* different. Now the audience knows that, even the young audience knows that the Doctor can be hugely different – they've seen the photographs. I think that's what we're going to play with this time.

"People really love Jenna, so we make the Doctor quite difficult. If you remember Tom Baker's first season, he's really quite difficult to take at the beginning. And you're very grateful that Sarah's there, and the Brigadier's there, to reassure you that this lunatic who has replaced the elder statesman is really the same man. I'd like that sort of feeling.

"One of the horrors of regeneration is that a certain amount of his persona alters entirely," Steven continues. "His appetites and his enthusiasms will change. And that's sort of what I'm writing about now in Matt's last episode [the 2013 Christmas Special], the fact that he's terribly aware that he's about to be rewritten. And it's frightening..." DWM

LIVE & KICKING!

Here she is, the woman who announced the new Doctor to the nation... It's... *Zoë Ball!*

KEEP
CALM
DON'T
REGENERATE

PHOTO: REX

Hello Zoë!
"Hello Tom, how are you doing? Are you happy?"

Thrilled! It was very exciting not knowing for certain who it was going to be until you announced Peter's name.
"It was so good not knowing, wasn't it? I had a real panic on Saturday night, I was thinking 'Oh, God is it going to be so-and-so, because I don't think they're right. But what if it *was* that person? All I wanted was that as they took me round to meet 'Houdini', it wouldn't be a huge disappointment, or I'd be thinking 'You're never going to be Doctor Who'. But, of course, it was never going to be like that, because Steven Moffat knows what he's doing, doesn't he?"

So you were delighted when you met Peter before the show started?
"Oh, Peter Capaldi... I fell in love with him first – I told him this on Sunday, I was really embarrassed – in *Local Hero* [1983], because it's one of my favourite films. It's such a beautiful film. He must have been in his early twenties. He falls in love with Jenny Seagrove. Also, I loved him in this other film, *Soft Top, Hard Shoulder* [1993]. He was sort of a hapless love interest. I remember going to see that, and I completely fell in love with him again."

So you didn't know for certain that Peter was the new Doctor until just before the show?
"No! There were two things that were said by the producer in our script meeting. We had a script meeting at two o'clock on the day, and the producer said, 'Of course, because he's known for this other character...' and I was like, 'The character – it's Malcolm Tucker. It's totally Peter'. That was the moment I kind of thought, it must be, and I let out a little yelp and jumped up and down. They were like, 'What's the matter with you?' and I was like 'Nothing!' They said, 'You've figured it out, haven't you?' and I said, 'Yes, I have!'

"So we walked around to his dressing room and he opened the door... I was really glad that no-one had told me in advance. I would never withstand any kind of torture, I would just tell immediately. It's not through not being able to keep a secret, it's more excitement really, like a child. So, I was really glad that I didn't know."

You're very experienced at hosting live television, but did this show have a different sort of pressure, because of this particular announcement?
"Definitely! Oh, it's terrible! And your eyes give stuff away. I think also, because I'm a fan of *Doctor Who*, which I have been since I was young. It was Jon Pertwee when I was really young. I remember watching Jon Pertwee through to Tom Baker, because there's this amazing episode called *The Seeds of Doom*. I looked it up the other day and that was 1976, and I would have been five years old. I remember being terrified! And since, I've asked people 'Do you remember the one with man who turns into the green plant and it's in the snow?' The great beauty of the internet now is that you can look it up.

"Later on, I don't think I watched it for a while – I grew up and was out and living my life and being a 20-year-old. I worked with Russell T Davies [*Doctor Who* showrunner 2003-09] years ago at Granada, when I was a runner. I guess that was early 90s, and he was really good friends with the producer of the show I worked on. I got to hang out with him a little bit, and I always loved him. So when I found out that he was doing the new *Doctor Who*... and Woody [Zoë's son] was at that perfect age... I mean he was still a little bit young, Woody was born in 2000, so he got into Christopher Eccleston and Billie Piper. He was obsessed with Billie Piper. It was such brilliant casting, and such great stories."

Did you find that you watched *Doctor Who* with different eyes, once you became a parent?
"I think that's half the beauty of *Doctor Who* that even if the monsters might have been a bit wobbly, it was the *idea* of what they were, and what they did to you. That's the beauty of being a child and then also being an adult who's never really grown up – these creatures and these stories get inside your head. Also, you just become so embroiled in the character of the Doctor. It was funny looking back through the clips – there is a love for *all* the Doctors..."

I have to ask you about poor old Rufus Hound, getting his facts wrong, with the 'three knocks' and 'Peter Eccleston'. You were very quick to put him right...
"Ahh, Rufus is so great, and I love it when he's on anything I do. He's got such great energy and enthusiasm – he's a real bright cookie, and he's such a massive *Doctor Who* fan. I really felt for him because he was only making a joke, and it was a really good joke! But then it was the second thing when he said 'Peter Eccleston'. We were talking afterwards, and Peter Eccleston is a friend of his. I think that's where the confusion came from, because he's used to saying 'Peter Eccleston' and not 'Christopher Eccleston'. He loves Christopher Eccleston, so he was kicking himself."

When these things happen on live television, is is better to correct someone, or do you sometimes pretend you haven't noticed?
"Well, I would often miss that sort of thing myself, if I'm not quite on the ball, no pun intended. But with that one I'd actually watched those episodes the week before, so I knew it was *four* knocks. I was watching it because I wanted to see Bernard [Cribbins], and then I ended up watching the whole thing. I was getting really emotional, even the second time around. It was heartbreaking when David Tennant went, that whole storyline."

It certainly was – and it's sure to be just as upsetting this Christmas, when we say goodbye to Matt Smith...
"That's another thing... He had such a hard job, Matt, coming in after David Tennant... I think the Doctor gets under your skin. He's embraced it so hugely, hasn't he? Matt is going to be feeling very emotional. I think he's also judged it well on how long to do it and what's a good time to stay for.

"One of my highlights of last year was at the Latitude Festival. I was walking across a really beautiful bridge and suddenly this person went 'Hi! Zoë!' and came running over and gave me a big hug. It was Matt Smith. Literally a whole crowd turned around and said 'You know Doctor Who?!'"

It must give you a bit of street cred with your son and with your friends – knowing the Doctor?
"Ha, yes. My heart exploded over how many of my friends and their families and their kids contacted me on Sunday to say how much they loved the show and how excited they were that it was Peter Capaldi. They were all going, 'How come you knew and you didn't tell us?' But I *didn't* know."

You were thrilled to be given the presenting job, then?
"It was one of those calls... I was asked about two weeks ago. They pulled the whole show together in about two weeks. I was dreading for someone to ring me and say, 'Actually, we're really sorry but the other person we asked *can* do it, so we don't need you.' Because there's all kinds of people who could have done it. So I was really chuffed..."

You even have the same birthday as *Doctor Who* – 23 November. You're younger than the show, of course!
"Yes, I never knew that until the other day. Actually, it was Norman's 50th the other day [*Zoë is married to DJ Norman Cook*], and I was supposed to be taking him away for a birthday surprise on Sunday, so I had to move his birthday surprise. I had to explain it to him *without* explaining it to him. I said 'Look, something's come up that I think you'd probably want me to do, and I really want to do, so can I change your birthday surprise?' It was all very cryptic, but I think I made the right decision!"

Finally, let's come back to Peter Capaldi. What a great actor! How do you think he'll play the role?
"I think you can see it already. He'll be very playful. I think he'll be quite crafty, possibly with a slightly darker edge, but also really playful. He has years of experience... but he is great fun and he has that *look*. And this is the great thing about *Doctor Who* – he'll bring us a brand new Doctor, but there will be elements of the Doctor that we know and love. It's all in his eyes. I think he's going to be a lot of fun, I really do. I loved how he said when he looks in the mirror, he can now see the Doctor looking back at him..." **DWM**

COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration…

The Doctor is ready to die when he meets *The Impossible Astronaut*.

IMPOSSIBLE THINGS

The Doctor is dead! Or is he...? Who is River Song? Is Amy pregnant or not? We navigate our way through a tangled web of timelines...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES THIRTY-TWO (2011)

Doctor Who's 2011 series is, at times, a little confusing. By its very nature, time-travel fiction can be confusing – we sometimes see the result of an action before we discover the cause – but for most of its previous history, *Doctor Who* hadn't really gone down these paths very much. Suddenly the show was making up for that with a vengeance.

In this season we find (or appear to find): the Doctor, a future Doctor, a dead Doctor, a Teselecta Doctor, a Ganger Doctor; Amy, a Teselecta Amy, a Ganger Amy, an old Amy, Amy the doll, a pregnant Amy – oh, and an Amelia hologram; Rory, a Handbot called Rory, an aged Rory, a dead Rory, the Last Centurion Rory; River, baby Melody, Ganger baby Melody, young girl in New York, young Mels, Mels, psycho River-who-doesn't-know-she's-River, River the Impossible Astronaut, River who's

MYTH MAKERS

PIERS WENGER & BETH WILLIS
EXECUTIVE PRODUCERS

Piers Wenger (born 1972) and Beth Willis (born 1978) were executive producers for the first two seasons featuring Matt Smith as the Doctor. Wenger, who had been a fan of *Doctor Who* (and reader of **DWM**) since he was a child, succeeded Julie Gardner as Head of Drama for BBC Wales after having trailed her in the role for a year. As well as working on *Doctor Who* – where he was one of the key players in the casting of Matt Smith – he was also executive producer on the third season of *The Sarah Jane Adventures*. His first *Doctor Who* credit was for the animated adventure *Dreamland* in 2009, and the final *Doctor Who* story he worked on was 2011's Christmas Special *The Doctor, the Widow and the Wardrobe*. He left the BBC in 2011 to become senior commissioning executive at Film4 and in 2012 was appointed Head of Drama at Channel 4.

Beth Willis had been producer of *Ashes to Ashes* (a series on which Piers Wenger had been executive producer for the BBC) for independent production company Kudos Film and Television, before she joined BBC Wales in 2009. One of her first duties on *Doctor Who* was to literally test the waters for the *Vampires of Venice* shoot – being submerged in a Croatian canal to see how cold it was. Her final *Doctor Who* story was *The Wedding of River Song*, the last story of the 2011 season, after which she left the BBC to rejoin Kudos to produce and develop drama.

Beth and Piers also co-created the 2011 award-winning BBC Two drama *Eric and Ernie*. The pair were reunited in 2012 when Beth was appointed deputy head of drama at Channel 4.

MEMORABLE MOMENTS

"Come here, you scrumptious little beauty!" *The Doctor's Wife*
Yes, yes, it's a big deal that there might be more Time Lords out there, but it's an even bigger deal that that's the box from *The War Games*!

"Last time I did this, I ended up a toddler in the middle of New York." *Let's Kill Hitler*
Mels starts to regenerate and Amy discovers the schoolfriend she's known most of her life is actually her daughter!

"I don't want you to witness this. I want you to remember me the way I was." *The God Complex*
Should-have-been-a-companion Rita dies, and a horrified Doctor realises the advice he's been handing out is deadly.

"They blew up. I blew them up with love." *Closing Time*
Luckily for him, Craig's devotion to Stormageddon, Dark Lord of All, turns out to be more powerful than the Cybermen. Hurrah for love!

The Doctor meets his wife to be, and Amy and Rory catch up with their daughter in *Let's Kill Hitler*.

STAR PERFORMANCE

ALEX KINGSTON

RIVER SONG

Alexandra 'Alex' Kingston was born on 11 March 1963 in Epsom, Surrey. Encouraged to act by one of her teachers, she performed in youth theatre and had several television roles as a teenager (her earliest appearance was as a school bully in *Grange Hill*), before studying at RADA for three years, then joining the Royal Shakespeare Company. Her long-term relationship with the actor Ralph Fiennes ended in 1995, but her performance in the title role of 1996 production *The Fortunes and Misfortunes of Moll Flanders* ensured that it was her acting, not her personal life, that brought her to the attention of the UK public – and also to some viewers further afield.

The producers of the hit US series *ER* spotted Kingston in *Moll Flanders* and international fame followed when they cast her as surgeon Dr Elizabeth Corday; she made her début in the (live) first episode of the show's fourth series. Kingston remained with the show for eight series, but became embroiled in a row over ageism on television when her contract was not renewed in 2004; she did, however, return to the show for its final episodes in 2009.

Alex Kingston divides her time between the UK and the US, the stage and the screen, and has a reputation for playing gutsy heroines. As well as Moll Flanders she has portrayed warrior queen Boudica, and *Doctor Who* allowed her to (sort of) fulfil her ambition to play Cleopatra – and of course the role of River Song is as gutsy a heroine as there comes. (A fun fact: Kingston's recurring guest role in *Law and Order: Special Victims Unit* was as attorney Miranda Pond, a name not dissimilar to a certain baby in *Doctor Who*.)

Initially Kingston assumed that her appearance in 2008's *Silence in the Library/Forest of the Dead* was a one-off – River does, after all, die at the end. However, to the delight of viewers, River returned, becoming an integral part of the show. So far she's clocked up a further 12 episodes.

> **'River Song turning out to be Melody might have been predicted by some viewers, but the regeneration of Mels into River was a bolt out of the blue.'**

learning to be River. Sometimes a character will know which particular version of another character they're interacting with, sometimes they won't. Sometimes the audience will know which particular version of a character they're watching, and at other times they won't. Things don't happen in a chronological order for the characters, let alone the audience. It's enough to give anyone a headache.

So does it matter if you need repeated viewings, diagrams and a spreadsheet to work out what's really going on in a story - a story that is not only spread out over 13 episodes and six months, but one that is bringing in elements from past seasons and will spread tentacles into future ones? There are, at least, plenty of reveals that answer the bigger questions, even if the path that the story takes to arrive there is tangled and still, perhaps, partially obscured. And as viewers tie themselves in knots trying to work out what happened when to whom, twists creep in under the radar - River Song turning out to be Melody Pond might have been predicted by a few viewers, but the sudden introduction of Mels and her regeneration into River was a bolt out of the blue. The season also contained a number of stunning images: the astronaut emerging from the water, the woman with the eyepatch, the advancing peg dolls, the restaurant full of laughing ventriloquist dummies, the headless monks and the cave of skulls... those are pictures that remain in the memory long after precise details of the story have faded.

There are some lovely - and often poignant - character moments, too. Misdirection leads Rory to wonder just who it is that Amy loves so fiercely, only to discover that it's him. The same trick is played for a second time, when Amy tells baby Melody of the hero who will always be there for her, and it's not the Doctor, it's the Last Centurion. There are so many people whose inner hero is exposed by their time with the Doctor, such as Lorna Bucket in *A Good Man Goes to War*. "Who was she?" "I don't know, but she was very brave." "They're always brave. They're always brave."

Lives have been hijacked by the Doctor, lives have been *lost* because of the Doctor, and he doesn't even remember them all. He turned them into heroes, and a lot of them died because of their experiences. Was it worth it? It's revealed that he feels guilt over Rose, Martha and Donna ("there must be someone left in the universe I haven't screwed up yet") - and, perhaps even more significantly, that he doesn't like himself. It's presented as a throwaway line, a joke, but this Doctor is dying and it's a moment of raw truth. When, in *The God Complex*, he tells Amy "I stole your childhood and now I've led you by the hand to your death. But the worst thing is, I knew. I knew this would happen. This is what always happens," he is deliberately trying to destroy her faith in him - but this isn't like when the Seventh Doctor destroyed Ace's faith in him in *The Curse of Fenric* by lying. This time there is some truth in the Doctor's words. The people who the Doctor loves, he also destroys. "This world is dying and it's my fault and I can't bear it another day." How can anyone human even begin to imagine what it must be like to be the Doctor, to live with all that he's done? In the end, he decides that the universe is better off without him. "But the universe doesn't agree," insists River. The only problem is - has she actually asked the entire universe?

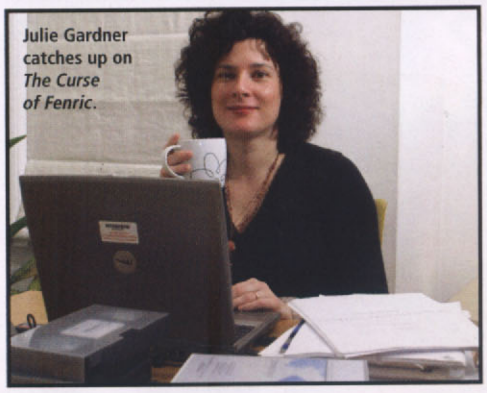
That's what this season gives us. It's full of twists and turns, but it's not the complicated timelines that are the puzzle - it's the Doctor himself. The madman with a box has been running all his life, from the oldest question in the universe. This is one puzzle that we still don't know the answer to.

Doctor who? **DWM**

In the second part of our special look back at 2003, rumours of *Doctor Who*'s return begin to circulate around fandom – and a very different Ninth Doctor makes his animated début...

FEATURE BY **CAVAN SCOTT**

The first day of shooting for the new *Doctor Who* team.


Julie Gardner catches up on *The Curse of Fenric*.

THE

It is early September 2003. *Doctor Who* fans go about their business, unaware that behind the scenes at the BBC plans are afoot to bring their favourite show back to TV. Jane Tranter, Controller of Drama Commissioning is meeting with Julie Gardner, Head of Drama at BBC Wales and Russell T Davies, the man they've asked to write the series. As we learnt last issue, decisions have already been made. *Doctor Who* will return to Saturday nights, for a series of 45-minute episodes. The first episode will feature the Autons, with the Daleks due to appear later on in the season. Much of what would become Christopher Eccleston's first season has been laid down, but there is still one very important choice to be made.

"This meeting was so early, that the BBC hadn't even decided how many episodes they wanted," remembers Julie Gardner. "The conversation was going the usual British way of six, maybe as many as eight. I can't remember if it was Russell or me, or even a combination of both, but we said that we should do 13 from the off. We were partly thinking of the commercial imperative. If you're trying to raise money overseas 13 episodes is better, it falls neatly into the American model, but it was more than that. By this point I was totally on board – this was a big deal. If we we're going to fail, we might as well fail really big."

Julie had come late to *Doctor Who*. Unlike Russell, or indeed Jane, she had no previous history with the Doctor. "It seems lights years away now," says Julie, when **DWM** reminds her that this time 10 years' ago, she knew next to nothing about the Doctor. "It feels like I've been travelling in that TARDIS ever since, but unlike Russell, I didn't grow up watching the show. I'd seen some episodes, but I was watching other things. It didn't ever feel for me. It seemed like it was for the boys, really."

CRASH COURSE

As is well documented, Russell provided Julie with a *Doctor Who* viewing list.

"Because Julie is Julie, she went off and spent a marathon weekend gorging herself on *Doctor Who*," recalls Jane Tranter. "She came back with notes – words like 'excitement' and 'character' in big capital letters. In about two weeks she'd watched everything there was to watch."

Julie ploughed her way through *The Ark in Space, The Curse of Fenric, The Dalek Invasion of Earth* and *City of Death* – the story that helped her finally grasp what *Doctor Who* should be: a mixture of madness, adventure, fun and threat. The executive producer even went so far as seeking out a copy of *Doctor Who On Location* to see which stories had already been filmed in Wales.

"It was blissful," says Julie, her voice filling with nostalgia, "dipping in and out of multiple episodes. I completely fell in love with the series."

Julie's initial *Doctor Who* inexperience actually helped her tackle the project in the first place. "For the first month I didn't know enough about the show to be frightened about doing it. I knew how important it was to people. I was also very aware that there was a negative attitude to *Doctor Who*, but it was only when I discovered more and more about the show that I started to get scared. Of course by then it was too late; I was already caught up in the excitement of it all. By the time I got really frightened, I was already strapped into the rollercoaster seat."

Whenever she was feeling overwhelmed by the project, Julie would think of what Russell wanted to achieve. "It was that moment in the original meeting when Russell said the Daleks wouldn't appear till Episode 6. He said we needed the audience to wait and want. That moment never left me. Russell brought discipline to *Doctor Who*. It wasn't the choices of what he put in the show, but what he left out. The timing was all in his mind, the rhythm of the show."

Did Russell's presence on the team help calm those at the BBC who were concerned about the imminent return of *Doctor Who*, to put their mind at rest. Julie laughs: "I don't think anyone's mind was at rest. Ever." But she does believe that Russell's appointment was a sign that the BBC was taking things seriously. The same went for the announcement that Christopher Eccleston would be playing to the Doctor, revealed to the press on 22 March 2004. "Chris' casting was absolutely critical. The press had been full of suggestions of people who had made their careers in light entertainment." Again this was a surprise to Julie. "I hadn't expected it, because from the moment I started working on the show, it was a full-blooded drama that we were taking very, very seriously. Chris' involvement said that the show might be fun, but it is important; we're taking it seriously."

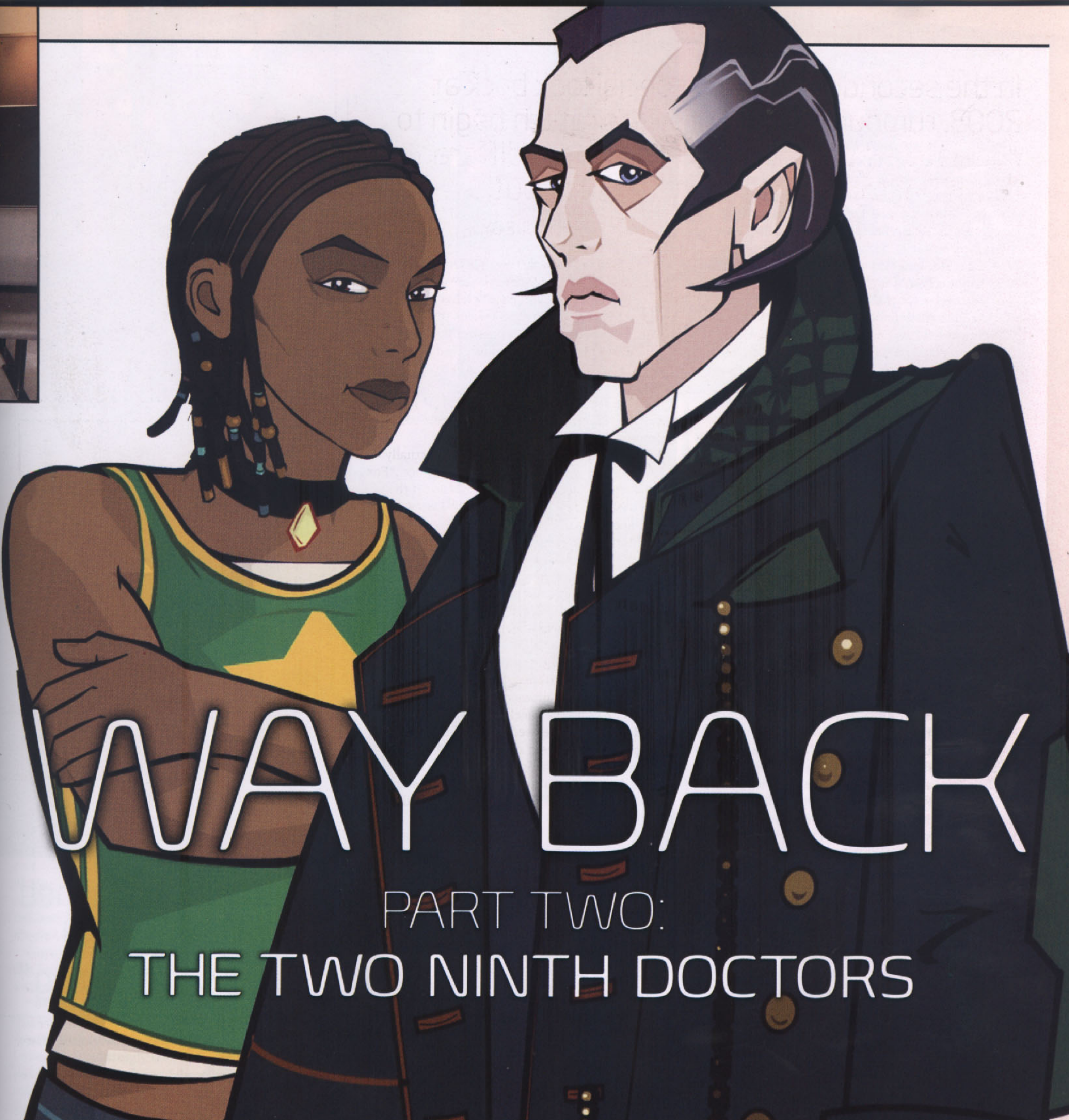
"We absolutely needed it," adds Jane Tranter, when also asked about the casting announcement. "Christopher had such integrity and went at the part with such power. He was stunning. We knew he would be able to play every note there was – intense, serious, light; he just got it. Christopher kicked open the door that enabled David and Matt to dance to a different beat afterwards – he is the foundation. The later performances could not have come without Christopher."

THE RUMOUR MILL

At the time of Lorraine Heggessey's announcement in September 2003, such casting was still a long time off. But even before the official release, rumours had started to circulate. In the first part of this article, Russell revealed that Clayton Hickman, then editor of **Doctor Who Magazine**, had phoned him a few days before the news broke to ask him if the show was coming back. Russell also said that we should ask Clayton how he knew, so we will; Clayton Hickman, time to spill the beans – just how did you find out that the Doctor was coming back to television?

"It was one of those strange coincidences," Clayton admits. "I was out with the whole **DWM** gang on a rare after-hours treat. For a few days prior, I'd been hearing rumblings from friends like ►

> "The press had been full of suggestions of people from light entertainment. Christopher Eccleston's involvement said 'We're taking this seriously.'"
>
> **JULIE GARDNER** ON CASTING THE NEW DOCTOR



WAY BACK

PART TWO:
THE TWO NINTH DOCTORS

Doctor Who writer & executive producer Russell T Davies

BBC Wales' Head of Drama Julie Gardner

BBC Controller of Drama Commissioning Jane Tranter

Doctor Who Magazine editor for Panini Clayton Hickman

Doctor Who range editor for BBC Books Justin Richards

Doctor Who audio producer for Big Finish Gary Russell

◄ Mark Gatiss and Gareth Roberts that the show could be on the way back. Now, we'd heard this before of course, but Mark and Gareth had contacts in the glamorous world of telly, so it was worth investigating. That balmy September evening, Tom [Spilsbury, then the assistant editor, and now the current editor of this fine periodical], Scott [Gray, comic strip writer], Conrad [Westmaas, former assistant editor and *Doctor Who* audio plays actor] and I had our **DWM** night out to see *Brenda Bly – Teen Detective!*, a spoof jolly-hockey-sticks mystery starring Ruth Madoc. We laughed, we drank Kia-Ora, we left."

As they walked out of the theatre Clayton switched on his mobile phone to find voicemails from Mark and Gareth. The word on the street was that Russell T Davies had been hired to bring back *Doctor Who*. Tom and Clayton jumped on the train home to Lewisham and, fuelled by intermission drinks, decided to give Russell a call. "I knew Russell really rather well," Clayton insists, keen to point out that he didn't just stalk people connected loosely with *Doctor Who* back in 2003. "We'd met back in 1997 and bonded over my love of his work on the kids' show *Why Don't You...?* He'd email and call for a gossip pretty regularly. So, rattling along on a packed train, standing smooshed up with drunken revellers, I phoned to just ask him if it were true, with the excited face of Tom Spilsbury willing me on!"

Did Clayton put his hard-nosed reporter's skills to use, wheedling the information out piece by piece?

"No. I just blurted it out: 'Russell, we've been hearing more and more gossip that *Doctor Who* is coming back and you're in charge of it'."

There was silence at the other end of the phone. Deafening, ominous silence. Had Clayton made a terrible faux-pas?

Then came a big booming laugh!

"'It's true!' Russell shouted down the phone, 'Honestly it's true. God, I've been wanting to tell someone for ages!'"

Clayton remembers that Russell sounded over the moon. "Well, he would, wouldn't he? I can't remember so much of what followed – just early stages, keep it schtum, he'd make sure **DWM** was in the loop, isn't it just brilliant news, there'd be work for lots of familiar faces – and the call ended. We'd probably gone through a tunnel.

"Tom and I stared at each other in total gobsmacked, stunned, slack-jawed awe. We got off the train and shuffled along side-by-side. I really felt dazed. I had dreamed of this for so long. And now my actual *friend* was really going to do the impossible and bring back *Doctor Who*. Tom and I grinned the grin of men who expected to wake up the next day to the disappointment that it was just a dream – albeit a weird one where Ruth Madoc couldn't hit some of the high notes on stage."

And what about his promise? Did Clayton keep the news to himself? Clayton nods. And then looks a bit sheepish.

"I will admit that I did call Mark and Gareth when I got home, around midnight," Clayton confesses. "I just couldn't help myself. They'd put me on to it, after all. But I knew that *they'd* keep schtum – else I'd be in dead trouble. I do remember Mark giggling with joy like a schoolgirl. A sinister schoolgirl, naturally."

Of course, Clayton wasn't just the friend of the man who was bringing back *Doctor Who*; he was also the editor of **Doctor Who Magazine**. Surely this was massive news for the title?

"It was a wonderful shot in the arm for **DWM**," he agrees, "I mean, this magazine is amazingly robust. It had survived 14 years with no TV series and our sales were still perfectly healthy. But I did feel, somewhere far off, a cold voice whispering 'but how long can this really last? Will you be the last ever editor?' Could we really keep going forever by covering novels and audio dramas and a few DVDs, with our admittedly fine comic strip and some funny features to sustain us. Even Andrew Pixley's perennial *Archive*, backbone of **DWM** for so long, had reached its final story. We were certainly getting some excellent interviews with many of the old hands and some new discoveries, thanks to the efforts of Benjamin Cook, but still... I mean, sticking a Sontaran dressed as Anne Robinson on the **DWM** cover one month under the byline 'The Weakest Linx' could be seen, from certain quarters, to smack of mild desperation – I couldn't possibly comment – so the news came at the right time."

"Keep your mouth shut!" Russell T Davies gets to grips with errant DWM editor Clayton Hickman.

"When I saw 'Nighy for New Who' splashed all over the tabloids, I could have died! I cannot believe Russell was so forgiving."

There must have been a slight worry that everything was about to change, no matter how exciting all this seemed to be? Was that little voice in the back of Clayton's mind saying 'hmmmmmmm, you've been left alone for the last few years. It'll be a nightmare now, won't it?'

"If it wasn't for Russell being in the equation, yes," Clayton admits. "I recall my predecessor, Alan Barnes, having seen the hell Gary Gillatt [editor between 1995 to 2000] went through in 1996 to get set access and coverage of the Paul McGann TV Movie. Alan had told me flatly that if *Doctor Who* came back he'd quit **DWM** like a shot. You must remember, though, that at that time it would likely have meant some weird movie from BBC Films starring Wesley Snipes or something. I understood his feelings."

This was different. Russell T Davies was the proud owner of every issue of **Doctor Who Magazine** from the very first weekly in 1979, bar one. To this day, Russell has never admitted which edition is missing from his collection. Even Chris Eccleston couldn't get him to reveal which one it is. We do however know that he still has the transfers from issue one.

"Russell knew and loved **DWM**," Clay beams, "and he had always been kind enough to email us

Bill Nighy eventually appeared in *Doctor Who* in 2010 in the episode *Vincent and the Doctor*.

regularly with praise for the contents. Russell is very clever, but he's also very loyal – an amazing force to have on your side. So, I felt safer knowing he was out there and would, if and when the time came, plead **DWM**'s cause to whatever other powers came into being."

So, Clayton didn't fear the changes the show would bring? "It was exciting!" he insists. "Change is what fuels *Doctor Who* and **DWM**. Bring it on! We'd bloody waited long enough for this, hadn't we?"

The full extent of how things were going to change came pretty soon, however, presenting something of a steep learning curve for Clayton. "I got invited to be a guest on BBC Radio 4's *Today* programme the day after the announcement," Clayton recalls. "I cringe to think of it now, but Russell must have mentioned to me that he envisaged a Bill Nighy sort-of Doctor. Just casual chat – but there's me, bleary-eyed, totally out of my depth, John Humphrys facing me across a big table, a microphone in my face, and a shrill bloke next to me who keeps pronouncing Leela as 'Lay-la'. My stupid mouth ran away with me. I babbled something about Russell having told me he wanted 'someone like Bill Nighy' for the part. Oh Clay. What were you thinking, you fat idiot! But I really, *really* hadn't properly realised that our little show, the one **DWM** had been happily plodding on with during the dark times, was now scorching hot news!"

Clayton pauses to produce a comedy scream that Mel Bush would have been proud of, but we can feel his pain.

"When I saw 'Nighy for New Who' splashed all over the tabloids the next day, I could have died. Thankfully, I received an amazingly kind and understanding phone call from Russell. He seemed to know I hadn't betrayed a confidence deliberately, but rather that I'd blabbed it out in a moment of panic in the glare of live radio. I cannot believe he was so forgiving. I'm sure if it had been anyone but Russell calling the shots I'd have been out on my ear. So I learnt a lesson early on and learnt it well. Say. *Nothing*."

The return of the show was the boost for the magazine that Clayton hoped it would be. He worked hard to meet every member of the team that was coming together at BBC Wales and was bowled over by their sheer, unadulterated excitement.

"And then we managed to get a 'Christopher Eccleston IS the Doctor' cover on the shelves soon after the casting was announced, thanks to a heads-up from Russell." The showrunner even went so far as to source the cover image himself while Panini literally stopped the presses to get the scoop. "It was even better later on when Russell got me the first and – in its depth – still the only real interview Chris Eccleston did during his tenure. That got us in all the papers the next day – in a good way this time. Big banner headlines across the top of all the broadsheets. That didn't do **DWM** any harm!"

BROUGHT TO BOOK

Elsewhere, other licencees only found out when they opened the paper – or at least turned on the computer. "I think I only found out like everyone else," says Justin Richards, editor of the BBC Books at the time, "with the press release. It was all kept very secret."

On a recent documentary on *The Visitation* Special Edition DVD, Justin admitted that he assumed that all that would happen was that the *Doctor Who* novels would carry on, this time with the Ninth rather than the Eighth Doctor. So did he think the TV series' return was doomed almost from day one?

"Those comments were edited from a much longer and more rambling answer, actually!" Justin swears. "In fact, I always thought it would be a huge success. The problem was that just about everyone at BBC Worldwide sort-of assumed that we'd carry on as before and maybe switch Doctors at some point. The way publishing works, we needed to plan a long time in advance – and have books scheduled before anyone really knew what was going on."

Justin immediately wanted to make more of the opportunities the TV series would bring: "I pushed to do the novels as hardbacks to make them different and new and fresh. Initially the plan was to do three novels that would come out each month of the show's 13-week run, but when Waterstones started to do its '3 for 2' promotion they all got lumped together, which rather threw our schedules."

In the end, having to plan ahead worked in the books' favour. "We were the first merchandise out there," says Justin proudly, "the ones who had faith right from the start. We didn't wait until the first rushes came in and then say: 'Er, actually, they might have something here.'"

BBC BOOKS
DOCTOR WHO
THE LEGEND
40 YEARS OF TIME TRAVEL
JUSTIN RICHARDS

In fact, trailblazing BBC Books even set the look for the other licensed products that followed. "Ever wondered why all the merchandise initially used the 'Deviant Strain' typeface?" Justin asks. "It's because that's what we chose for the books, so everything else had to follow suit. We had two choices, actually – the other one was a typewriter font, but Russell said: 'You realise whatever we choose for these covers has got to work for everything else.' So we chose the distressed font because that would work better across the product range."

The only other thought that went through Justin's mind was "Is it too late to change *Doctor Who – The Legend?*" The glossy 40th anniversary book, written by Justin himself, was already at the printers. "As it was, we could hold up printing of the last page," Justin recalls, "and I managed to get a few paragraphs in, basically reworking the BBC press release."

The last paragraph reads:

While there are many uncertainties, the one thing we can be sure of is that the programme will be every bit as innovative and thrilling as ever. Who knows what further exciting adventures the Doctor will have had – what monsters and aliens he will have met, what worlds the TARDIS will have visited – by the time he celebrates his 50th anniversary...

BIG FINISHED?

In other circles, the news of the show's return was met with certain levels of trepidation. Gary Russell was the producer of Big Finish's range of *Doctor Who* audios and had long given up on the return of televised *Doctor Who*. "In the 1990s I could see that if *Doctor Who* was going to come back on the BBC, the BBC wouldn't understand it and use the show as a vehicle for someone."

These were the days of golden handcuff deals, with the networks doing everything in their power to hold onto a star. "They would be trying to hold onto someone like Ross Kemp and say 'Ah, let's bring *Doctor Who* back because that will be a great vehicle for Ross. Instead of resurrecting *Who* because it's a good show, they'd be doing it because they had an actor they were obliged to find a leading role."

It must have been a relief when Gary discovered that Russell T Davies was involved. "Yes," Gary ►

"I SENT RUSSELL AN E-MAIL ASKING HIM TO CONSIDER ME AS THE NEXT DOCTOR WHO"
REVOLUTION #9
THE CHRISTOPHER ECCLESTON INTERVIEW

INSIDE: RUSSELL T DAVIES! DAY OF ARMAGEDDON! SCHEDULED FOR SUCCESS!
DOCTOR WHO MAGAZINE
NEW SERIES PRODUCER PHIL COLLINSON INTERVIEWED!
MARCO POLO
THE TELESNAP ARCHIVE BEGINS IN THIS ISSUE!
STATIC SHOCK
THE EVIL OF THE DALEKS IN THE FACT OF FICTION!
"IT'S THE PROUDEST MOMENT OF MY CAREER!"
CHRISTOPHER ECCLESTON
IS THE DOCTOR!
ALL THE LATEST ON THE NEW SERIES – INSIDE!

◀ says cautiously, "if anyone was going to bring *Doctor Who* back then thank God it was Russell – but that's as far as my thanking God went."

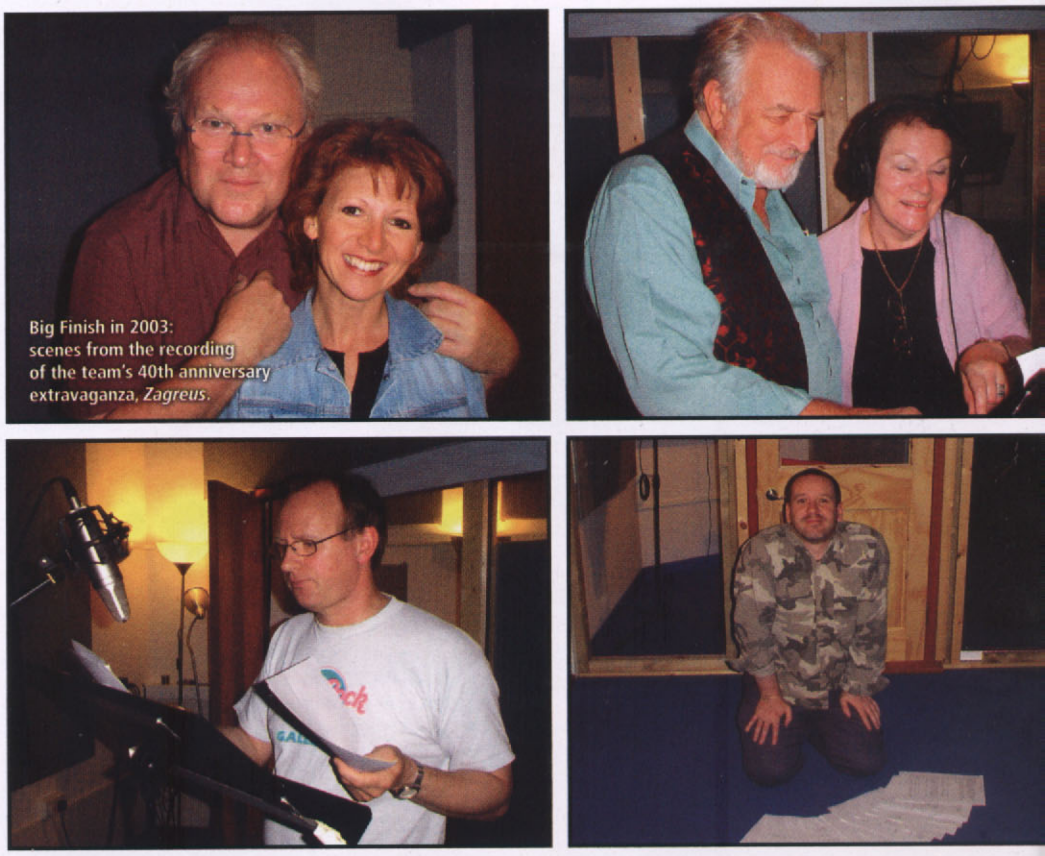
Why? Wasn't this the return of a TV series that Gary – another former **DWM** editor – had loved all his life? "My fear was that it would be the end of Big Finish," he admits.

It wasn't that Gary was worried that the BBC would revoke the licence. Indeed, Big Finish would soon find its licence renewed for another four years. "My thought was that if I was a punter and I knew that *Doctor Who* was going to be on telly in 2005, I wouldn't need Big Finish audios, BBC Books, *Doctor Who* comics or whatever. A shiny new series was on the way, why would I? What's more, I wouldn't wait until Easter 2005. I'm going to stop a week after the announcement. Everyone else disagreed with me. They thought our sales were going to rocket because there would be loads of people interested in *Doctor Who* again. I thought exactly the opposite."

But ten years later Big Finish is bigger than ever, with *Doctor Who* spin-offs galore and a big multi-Doctor extravaganza planned to celebrate the 50th anniversary. Surely, Gary's doubts were unfounded?

"I was right, absolutely on the nose," Gary maintains. "Every six months we had a big glut of subscription renewals, a wodge of money coming in that kept Big Finish going. The first wodge of 2004 never happened. We're not talking a slight dip. We're talking about only a third of those who usually subscribed paid up."

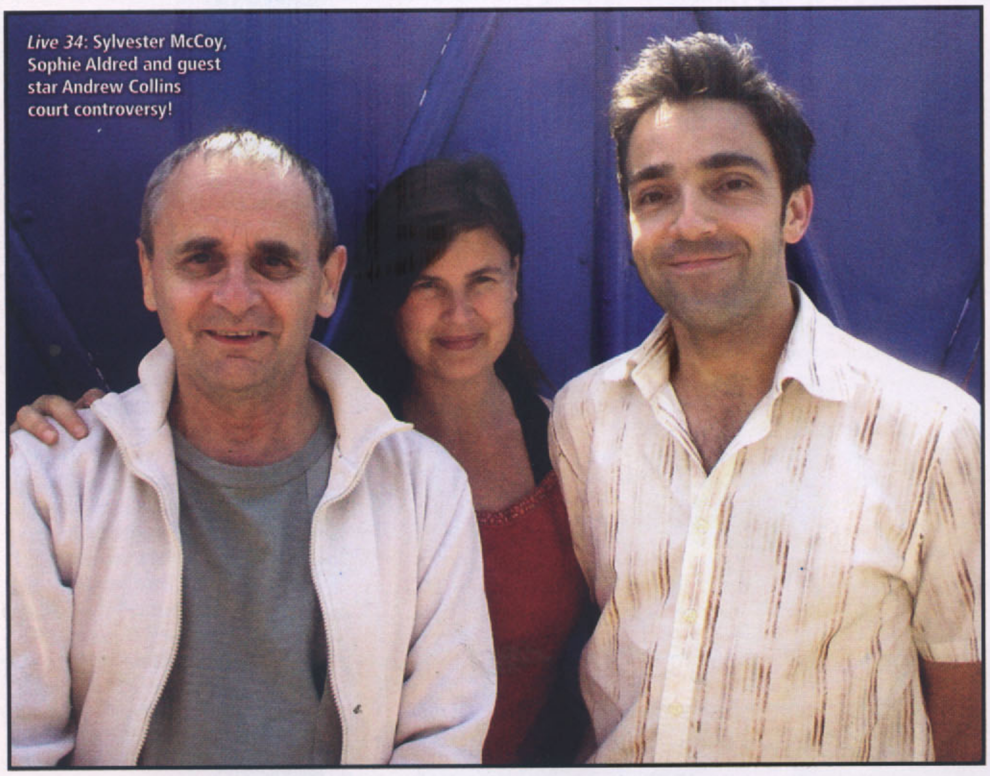
Thankfully, by the time the second round of renewals came around, the numbers had picked right up again. "By August 2004, people had chilled out. They knew exactly what was happening with the show. We knew it was Christopher Eccleston. We knew it was Billie Piper. We also knew that he would be the Ninth Doctor, a continuation of Sylvester and Tom and William Hartnell. If it had been a reboot it would have been too good an opportunity for people to cut off and say, right, the old series is dead. By the second round of subscriptions, our customers had realised that they did have time for a load of old Doctors, after all."



Big Finish in 2003: scenes from the recording of the team's 40th anniversary extravaganza, *Zagreus*.

Like Clayton, Mark and Gareth, Gary had heard rumours leading up to the official launch. "I treated most of them with as much suspicion and negativity as I possibly could," Gary claims. "Even when Russell's name was being bandied about I thought why would the BBC want to make *Doctor Who* anyway? It didn't seem their kind of programme any more."

By the time of Gary's 40th birthday party in mid-September, the news seemed inevitable. In fact, the party-goers were doing what they could to keep it from Gary, thinking it would ruin his big day. "I didn't care," Gary insists. "It was my birthday and the implications about it affecting everything else didn't sink in for a day or two."



Live 34: Sylvester McCoy, Sophie Aldred and guest star Andrew Collins court controversy!

A few days later, around 8pm in the evening, Gary received a phone call. "Bless him, Russell rang me about 24 hours before the official announcement was made. He said he wanted me to know that it wasn't going to affect Big Finish and that he'd protect us every step of the way. What other producers would say that?"

And Gary believes that Russell did indeed protect Big Finish. "Years later Russell told me about a big meeting at BBC Worldwide," he recalls. "They were going through what few licencees *Doctor Who* had. Big Finish was mentioned and Russell could immediately see that Mal Young [one of the original developing producers of twenty-first-century *Doctor Who*, who would leave the BBC in late 2004] was about to say 'shut it down', as he had with a couple of other things. Russell apparently leant across to Mal and said, 'Don't worry about Big Finish, I'll deal with them, it's fine.'" The meeting moved on, and Big Finish survived to record audio dramas for another day. "It was incredibly flattering. Big Finish owes Russell its existence from that point on. He did the same for **DWM** too. I can totally understand what Mal was thinking. This was brand new *Doctor Who*. The last thing they wanted was people running around venerating 1963 to 1996. It's the same reason why that first series didn't get swamped in back references. Gallifrey isn't even mentioned by name until *The Runaway Bride*."

All this did provide Big Finish with a niche. If the television series was preoccupied with the future, Big Finish could serve those who wanted their *Doctor Who* to have a more traditional flavour, with its older Doctors and 25-minute episodes. However, the niche also brought a limitation. "We were firmly told that our license was 'classic' and there would be no crossing over to the 'new' series," explains Gary. "I remember asking Russell in a very early email conversation if there was anything from the TV series they'd like us to feature. Naïvely, I'd seen a picture of a Slitheen and thought we could, say, have a throwaway reference to the aliens in a Colin

> "Russell rang me before the official announcement. He said he wanted me to know that it wasn't going to affect Big Finish."

Baker story. Russell replied that I had to imagine a very large concrete wall between the end of the TV Movie and the start of *Rose*. I couldn't get through the wall. No-one was even going to throw a ball over by accident."

NEW RULES

The return of *Doctor Who* to television also brought new rules and, understandably, new procedures. "In the past I'd had one point of contact for approving stories," says Gary. "Now I had seven. Seven different people in different parts of the BBC signing things off simultaneously."

Things came unstuck when Gary tried to get approval for *Live 34*, a Seventh Doctor adventure by James Parsons and Andrew Stirling Brown. "Cardiff kicked up a fuss about the story containing heroic terrorists. I contacted Russell, saying this is ridiculous – *Doctor Who* had always been on the side of the underdog. If these characters were terrorists, then what about *Day of the Daleks* or *The Sun Makers*? It was a staple of the show. Russell said, 'Not post 9/11 it's not'. It wasn't something they'd do in the TV series, therefore it wasn't something we could do in the audios."

It was a moment of clarity for Gary. "Russell was confident even then that kids would want to buy every piece of *Doctor Who* merchandise. Just because we had an old logo on the front, we couldn't get away with just anything anymore. There was always a risk that someone who didn't know anything about the show would pick it up and buy it for their eight-year-old grandkid. It meant that about 75 percent of what I'd got away with as producer in the first four years I wouldn't get away with anymore. I could see why. Russell had stood up for us. He didn't want someone turning around and saying 'See? I told you we should have got rid of Big Finish because they've just got in trouble with the *Daily Mail*'. He probably remembered the furore with the *New Adventures* when the nudity in [Virgin *New Adventure* novel] *Timewyrm: Genesys* made the national papers. You don't want that when you're launching a new show."

Russell himself suggests there might have been another reason for his reaction: "To be honest, I think I was just trying to keep Big Finish quiet," he says, when reminded of *Live 34*. "Terrorism didn't bother me. Let's face it, *Rose* introduces the Doctor by having him wave a bomb and blow up a department store! As it turns out, there was very little fuss about that – but if there had been, I was ready for it.

"The point is that I didn't want the subsidiary franchise upstaging us. This often happened – 'Stephen Gately cast in *Doctor Who*!' headlines, for example!" In 2009, the former Boyzone singer had appeared in the *Horror of Glam Rock* Eighth Doctor audio story. "That was a pain in the arse, because many readers just assumed it was the TV version. And not in a good way. Times like that, to be blunt, I just wanted Big Finish to shut up. Bear in mind also, at the time, if Big Finish had generated any unhealthy coverage, it would have been the easiest thing in the world for someone like Mal Young to say 'Shut them down.' Simple as that, and they'd be gone. So I think my statement was a kind way of saying 'Ssshhh.'"

THE OTHER NINTH DOCTOR

At the time of the announcement, another part of the BBC had been making noise. BBCi, the BBC's online department, had enjoyed considerable success with animated webcasts. First there had been *Death Comes to Time* starring Sylvester McCoy in 2001, swiftly followed by *Real Time* with Colin Baker in 2002 and a recreation of Douglas Adams' lost *Doctor Who* story, *Shada,* in 2003 itself, with Paul McGann taking Tom Baker's original role in the proceedings.

Doctor Who Magazine issue 333 reported that a new webcast was on the way, but this time it would be different. Not only would actor Richard E Grant be playing a new Doctor in Paul Cornell's *Scream of the Shalka*, this would be 'the official Ninth Doctor' – the genuine article, you might say.

It was a gutsy move. None of the other licencees had gone so far as to regenerate the Doctor for an ongoing series. Executive producer Martin Trickey says there was no conspiracy behind the decision – no attempt to get one over on the other licencees. "We just thought we'd give it a whirl," he admits. "As it turned out *Shalka* isn't part of the canon and that's fine, but if the show hadn't come back who knows? *Doctor Who* might have been a fully animated show by now. We certainly didn't have an unlimited budget back then, but the ambition was there. We wanted to make it as big as we could, as best as we could and go from there."

While he'd never describe himself as a fan, Martin certainly watched *Doctor Who* as a child, and as an executive producer for Fictionlab, a department set up in 1999 to develop drama on the BBC's digital channels, always enjoyed working with James Goss on the BBC Cult websites, including *Doctor Who.* "The *Who* site was always the most interesting thing to do. It was incredibly popular, even though the show wasn't on the air. After James had done such a great job with *Real Time,* we thought let's push the boat out and see if we could take it up a level." The BBC Cult team was already working with legendary Manchester-based animation house Cosgrove Hall on a web-based series called *Ghosts of Albion* and brought them on board for the adventures of their new Ninth Doctor.

Writer Paul Cornell was approached by BBCi to write what was expected to be the first in a series of webcasts in mid-2003. "It was a delightful surprise, a few weeks before my wife and I were due to leave on honeymoon," says Paul.

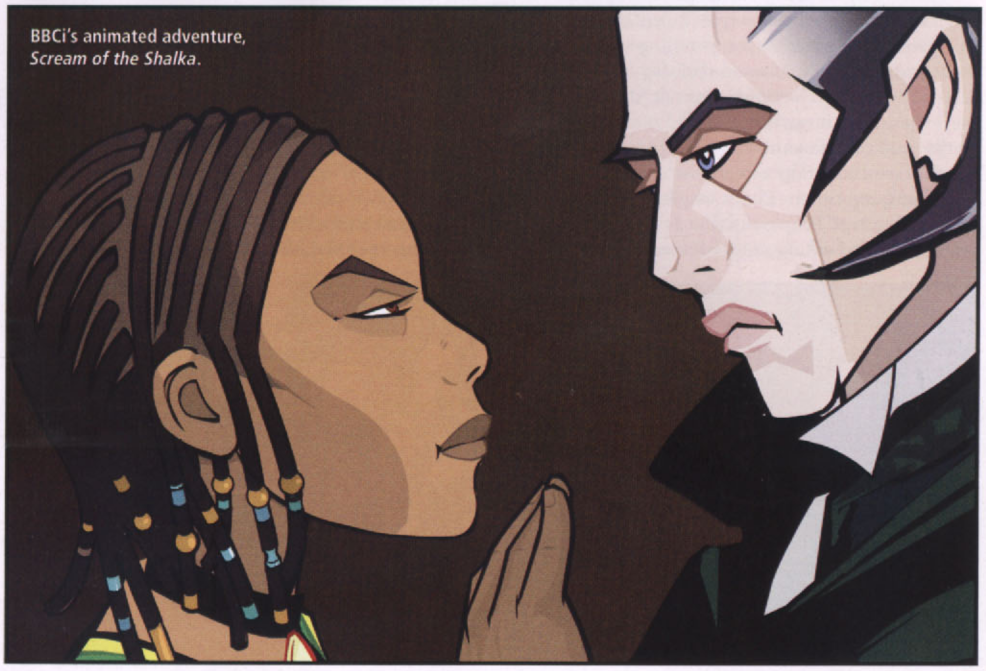
With the BBCi Doctor yet to be cast, all manner of surprising names were doing the rounds. "We received intel that Robbie Williams was a fan and interested, so put out feelers," reveals *Shalka's* producer Muirinn Lane Kelly. "There were issues with availability so it couldn't happen anyway. Richard E Grant was always high on everyone's ►

LAST OF THE TIME LORDS

Finally discover why the Shalka Doctor was so grumpy.

All potential writers for BBCi's continuing animated adventures were sent out a document simply entitled: *Doctor Who – The Ninth Doctor*. Laying out the characters and premise behind the series, the guide included a backstory written by Paul Cornell that explained what had happened to the *Shalka* Doctor. With a note that 'this will never be referred to, or developed' it read:

> "The Doctor lost the woman he loved on his home planet of Gallifrey, to which he'd retired. But then the monsters invaded.
>
> The woman was the daughter of the Lord President. All the Time Lords were killed, but retreated to the Matrix, where Time Lord memories are kept after death. Except the Doctor's love, who is truly dead.
>
> The Master helped the Doctor send the aliens packing, destroying his final physical body in the process.
>
> The Doctor used Matrix technology to store him in a robot made out of TARDIS materials. The Time Lords used their power, even from inside the Matrix, to send the Doctor off to sort the most dangerous problems in the universe."



BBCi's animated adventure, *Scream of the Shalka*.

list. Casting was made easier because, as it was animation, we only needed them for a week, but we knew we had a good script on the way which could attract the likes of Diana Quick, Sir Derek Jacobi and Sophie Okonedo. Web animation wasn't so well regarded as it is now, so it was important to us that we had serious names to put it on the map."

From the beginning Paul had very definite ideas of how the Doctor would be, whoever played him. "I wanted our Doctor to be in the shadow of some terrible things he'd done, concerning what happened to the Time Lords – sound's familiar doesn't it? I therefore went for him being distant and strange, while Russell T Davies, being more sensible and knowing he was after a mainstream audience, went for hurt, but still relatable."

There would be links to the past too. In order to reassure the audience that this was the same show, Paul included a previous Doctor, such as Peter Davison, appearing on board the TARDIS as a hologram. "Then I suddenly had an idea that a much more interesting relationship, with a lot more edge, would be between the Doctor and the Master," explains Paul, "especially if the latter was an android, and could thus get up to physical wrongdoing."

And what of the controversial decision to make this the official Ninth Doctor? "Well, any department of the BBC at the time could declare that what they were doing was official," Paul says. "It being a BBC product made it that. It's not something anyone talked about. But I very much regarded it as the continuation of the show. We weren't aware that there were plans in place for anything else."

The next generation begins here! The cast of *Scream of the Shalka* in the summer of 2003.

SCREAMS OF ANGER

The announcement about the animated Doctor was causing ripples across the other licencees.

"I was livid," says Gary Russell. "Not because of the Ninth Doctor thing, but because BBCi had brought us in after the frankly ridiculous *Death Comes to Time* and we'd worked our arses off on *Real Time* and *Shada*. There had been talk about a sequel to *Real Time* and other projects and then that was it, we were kicked out. It felt like they were saying 'Thanks for teaching us everything you know, but we don't need you any more, we're going to get Paul Cornell to write us a new Doctor'.

"I just thought 'Screw the lot of you. You've taken our expertise because you didn't know what you were doing and now you're telling us you can do better yourselves.' It was a real slap in the face. Personally, I think the finished result just proved they couldn't do it anyway. The only thing that works in *Shalka*'s favour is that Paul wrote a really good script. I love Sophie's character and the story is brilliant; top notch. That's why it worked so much better as a novel. People say that Steven Moffat is really good at taking the traditional things that people are scared off, like monsters under the bed, but Paul was doing all of that in *Shalka*."

So Gary wasn't concerned with the fact that here was someone announcing to the world that this was the 'real' Doctor? "Not at all," he declares. "I didn't want to create our own Doctor. What was the point? I don't think licensed material has the right to create its own ongoing Doctors. Create your own companions by all means, but I think half your audience walks away and says 'It's like Peter Cushing, it's not real *Doctor Who*'."

Over at BBC Books, Justin Richards had been tipped off that BBCi was planning something special, so emailed James Goss on 3 June saying that they were planning the 40th anniversary book, so if there was anything BBCi needed to tell them this would be a good time. "James replied, telling me that they'd got the final go-ahead for *Shalka* the day before. My first thoughts were how to include it in *The Legend* – how much space to devote to it and how 'official' to make it look. To be honest, I didn't think the general public would accept a new animated Doctor as 'the Real Thing', and I wasn't convinced the fans would either."

At that point Ben Dunn was BBC Books' Commissioning Editor for Sports, Motoring and Entertainment Group (known internally as SMEG). Russell and Ben did discuss whether there should be *Shalka* Doctor novels, but the management team was lukewarm towards the project. "They didn't think the BBCi animation would have enough presence to warrant changing our main Doctor but agreed to publish a novelisation, tentatively scheduled for December 2003, regardless of whether we'd launch any further *Shalka* Doctor novels." In the end, the publication was pushed back to February 2004, as BBC Books couldn't justify the expense of having an extra *Doctor Who* published in 2003. "Of course, by 2004, it was less urgent that we tied-in with the webcast..."

NINTH NO MORE

The first **DWM**'s Clayton Hickman heard of the new Ninth Doctor was when the BBCi team travelled down to Royal Tunbridge Wells to treat him to a pub-lunch and tell him about *Scream of the Shalka*.

The cast of *Real Time*...

... and the cast of the animated *Shada*.

SHALKA SEQUEL

Before the axe fell, BBCi approached Big Finish to produce a follow-up to *Scream of the Shalka*. John Ainsworth was appointed to develop the continuing adventures of the animated Doctor...

How did you get involved with the ongoing adventures of the BBCi Doctor?

"Big Finish had been approached to oversee the scripting and audio production for two animated projects. The first was the *Shalka* sequel and the second was the second *Ghosts of Albion* adventure, created by Amber Benson and Christopher Golden. The first *Albion* adventure had been directed by Amber, but she wasn't going to be available to do the second. Big Finish appointed me to work on both productions with BBCi."

Originally, the plan was to run the animated adventures alongside the new *Doctor Who* series on television...

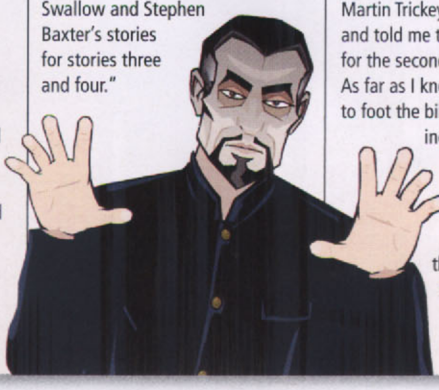
"Yes, this is true. We knew that the TV series was coming back even when we started work on the second story, BBCi had specifically checked with Cardiff that it was okay to continue with the project and they'd been told that it was. So, on we went. However, they later changed their minds..."

Who did you approach to write the follow-up for *Shalka*?

"Finding the author for the second story was quite a major exercise. It was almost like a script-writing version of *The X Factor*! We invited pitches from five or six writers, including Paul Cornell who had written the first story. From these pitches we selected three to be worked up into more detailed story outlines and I worked with each of the authors to develop them."

Who made the final three?

"It was James Swallow, with *Memoria,* a very clever story that made good use of the TARDIS-bound Master; Simon Clark's *Blood of the Robots* and Stephen Baxter's *The Forest of Ancestors.* The latter was a really good story about a race of people who were living trees. I think we came very close to choosing this one, but Simon Clark's won out – possibly because robots were easier to animate than trees! I think we were probably thinking that we might use Jim Swallow and Stephen Baxter's stories for stories three and four."



What can you tell us about *Blood of the Robots*?

"It was set on Vorada, a planet that was a giant garbage dump where the robots worked. The first episode was completed and some work, possibly a first draft, had been done for the second episode. I remember that I was very keen that the robots didn't become too 'Disney' and asked Simon to make sure that didn't happen – not that he was particularly eager to take them in that direction."

How did you find out that the project was coming to an end?

"I think either James Goss or Martin Trickey must have rung me and told me that Cardiff had asked for the second story to be pulled. As far as I know, Cardiff agreed to foot the bill for any losses incurred."

It must have been disappointing...

"To be honest, at the point that I got the news, I was secretly relieved. I'd already got a sense that we were going to have a bumpy ride with the script and the production. BBCi had started giving notes on the work that Simon had done and I wasn't in agreement with them at all. It was almost as if, having commissioned the story, they'd decided they didn't like it very much and were trying to change it as we went along."

Who had to inform Richard E Grant of the decision?

"We never actually knew if Richard E Grant was going to agree to do the sequel anyway! I gathered that he'd been a bit 'tricky' on the first story. To me, securing the main star seemed rather an important thing to establish, but BBCi seemed strangely reluctant to make enquiries, even though I urged them to do so several times. I was getting a bad feeling about it all, so when it was cancelled, I inwardly breathed a sigh of relief, but had the hard job of telling Simon Clark that it was off. We then turned to focus on *Ghosts of Albion: Embers* which had its own troubled development, but that's another story...!"

"I wanted our Doctor to be in the shadow of some terrible things he'd done concerning what had happened to the Time Lords."

"We joshed and drank and wished them well, but I never honestly got the feeling that this was anything to concern ourselves over. I think we'd been burnt by the grandiose claims of *Death Comes to Time* and saw *Shalka* as just another in BBCi's line of web dramas like *Real Time* or *Shada*. Except this would have a new Doctor."

Didn't the fact that this was 'the official Ninth Doctor' make a difference? "I don't recall that we really took the whole 'official' thing very seriously. I seem to recall on one of our joke pages, *Space-Time Telegraph*, replacing Grant with a picture of Count Duckula. That pretty much summed up our feelings on the matter.

"There may, had other events not overtaken matters so fast, have been some edict from BBC Worldwide asking all *Doctor Who* magazines, books and merchandise to adopt Richard E Grant's Doctor as the official new Doctor, but really – you can't see how that would ever have worked, can you? One solitary Flash-animated picture of a vampiric, glaring Grant would have made for great **DWM** covers, don't you think?"

Other events did indeed overtake the BBCi Doctor. What did Russell T Davies think of this new 'official' Doctor? "That Ninth Doctor had the authority of a whisper, I'm afraid," Russell affirms. "I applaud the team for trying to impose status on the project – that's brilliant – but really, there was no backbone to it, whatsoever. The very idea imagines a big corporate, one-voiced BBC that actually decided what's canon and what's not. That still doesn't exist, even with the show being a monster hit."

Russell recalls that it was fairly late on in the day when they started calling Christopher Eccleston the 'Ninth' himself. "I'm not suggesting we ever tried to say he *wasn't* – no reboot remember – but for a long while, he was simply 'the Doctor'. Just the Doctor. Then, in early to mid-2004, I was out in LA with Julie and Mal and I turned round in the car and just said, 'By the way, we might as well call him the Ninth because all the papers will. They'll list the other eight, therefore, he's the Ninth'. And everyone said, 'Yeah'. Simple as that."

Considering that there had been meetings when the future of the likes of Big Finish had come into question, was Russell involved in any discussions about the future of the BBCi webcasts? "I don't remember any, but it was simply assumed that their version would just quietly fold away and stop. Maybe those conversations did happen, at some level, because although the *Shalka* Doctor was seen as ephemeral before transmission, once the TV show headed towards production then it was vital that we shut down any other *Doctor Who* projects within the BBC, or we'd look like clowns. I remember there was a short *Doctor Who* project at BBC Southampton with Sylvester McCoy and we had to shut that down rigorously – no offence to Sylvester. But you can't enter production on a new show and hope to attract names like Chris, Billie, Simon Callow and Penelope Wilton only to have agents asking 'Which *Doctor Who* is this; the Cardiff one or the Southampton one?' The relaunch of *Doctor Who* was a huge thing for the BBC – because we all worked very hard to make it huge – and that requires an absolute focus on one, single project."

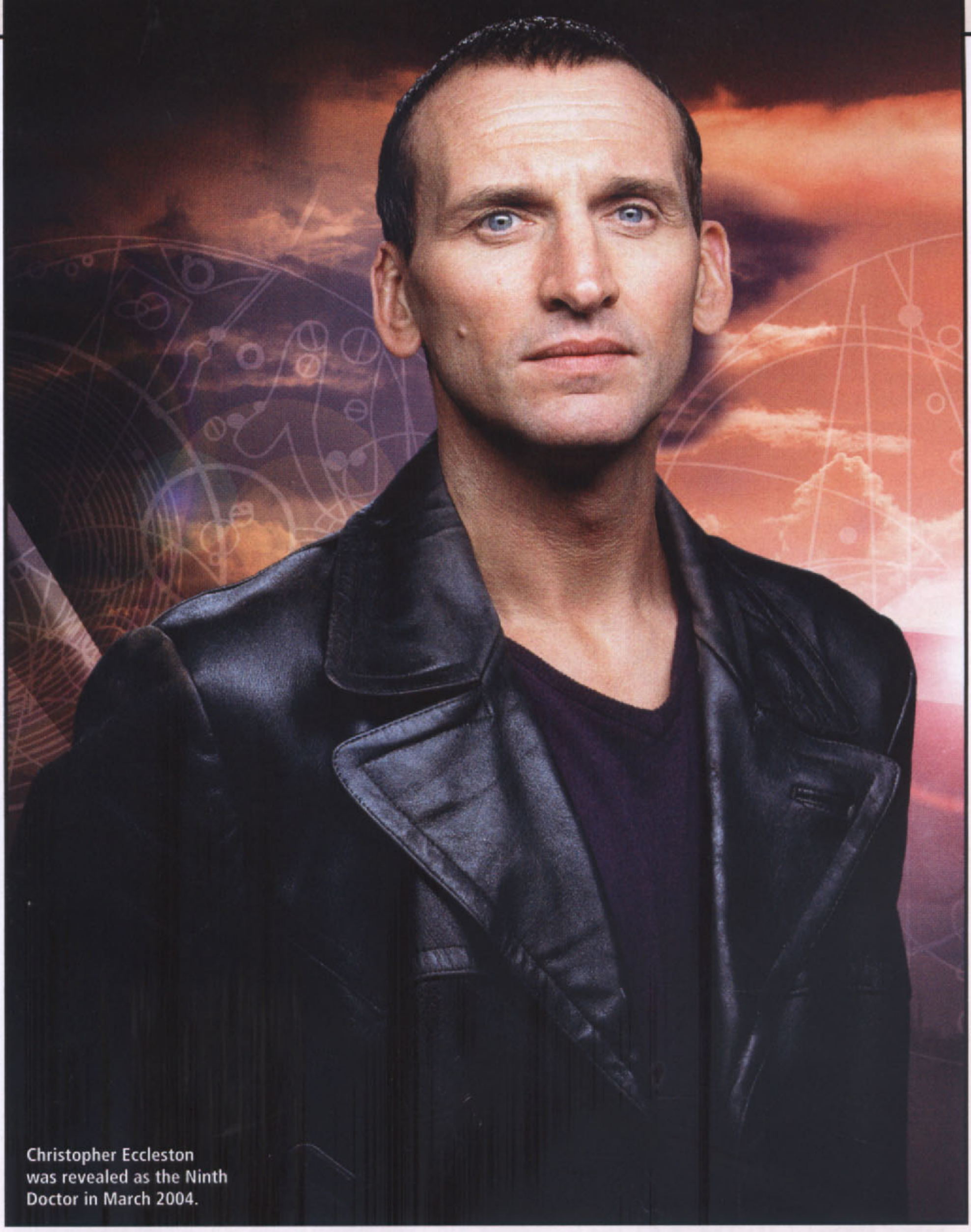
ONE IN THE BBCi

Paul Cornell says that he knew, as soon as the announcement about the return of the TV show was made, that that would be the end of the BBCi Doctor. "I was certain, way before BBCi admitted it to themselves, that it would be the end for us. Who would want a flash animation when live action was back?" Paul found out just before the news broke, when Russell called out of the blue. "He put it all very kindly and we talked a bit about what we had been doing and he ended by saying I might get to write for the TV show. He called again, a few weeks later, to talk about that. Those were long weeks, especially since I couldn't tell anyone."

"I barely had to say anything to Paul," Russell recalls, "because he understands all this better than anyone. TV cancels website, just as live action cancels animation. I'm sure Paul was sad, but in the same conversation I was offering to get him on board as a writer if we had enough episodes, so maybe he didn't cry too much!"

At BBCi, plans had already begun for a sequel to *Shalka*. A new producer had been employed in the form of John Ainsworth and invitations had been sent out to a host of writers including Iain Banks, Mark Gatiss, Mark Morris, Christopher Priest and Stephen Gallagher. At first it seemed ►

Shalka writer Paul Cornell went on to write the TV episode *Father's Day*.



Christopher Eccleston was revealed as the Ninth Doctor in March 2004.

that the two productions could roll alongside each other, but eventually the axe fell. "We found out very late in the day," recalls Muirinn Lane Kelly, "We had recorded in June so were well on the way of meshing the voices with the images, so it was a big disappointment. We felt *Scream of the Shalka* deserved its time in the spotlight, but we were robbed of the chance to be the big *Doctor Who* news because there was bigger *Doctor Who* news with the resurrection of the show."

"There was a massive amount of disappointment," agrees Martin Trickey, "but we knew it was over." On the whole, Martin is still proud of the webcast: "I think it stands up well. There are some great moments but there are also some definitely clunky bits. The animation is brilliant for the shoe-string budget we had, though."

And what of the accusations that BBCi dropped Big Finish to make *Shalka*? "We never cut Big Finish out on purpose, there was never any malice. They always did a really good job, but we'd worked on *Ghosts of Albion*, which didn't involve them and really enjoyed it. I wanted to move the department forward. As a multi-platform team we should have had the skills to do all that stuff, audio as well as visuals. It was a lot of fun, but it was a lot of fun working with Big Finish too."

"*Shalka*'s a mixed bag, really," concludes Paul. "I think a lot of the decisions we made are interesting, and was pleased to see how many times the TV show made the same choices. I wish the animation wasn't so limited and I was always put off by how pale and weird the Doctor looks. I wish I'd made him less deliberately distant and alienated, though the idea was that he would warm up by the end. In the beginning, he's the sort of idiot who looks for Pachelbel on a jukebox. I hate that line."

A PERFECT STORM

And so 2003 rolled into 2004. The dust had settled and work finally began in earnest on new *Doctor Who*. In just a few short months Phil Collinson would arrive as full-time producer, Christopher Eccleston would be announced and the names Billie Piper and Rose Tyler would forever be enshrined in television history.

Looking back, can Julie and Jane explain what made *Doctor Who* a success?

"All I know is that the people working on the show really, really cared about it," Julie says. "And were working really hard. It was a number of things coming together; a perfect storm. We had the support of the BBC. Whatever fear people were inevitably feeling, that never, even got shown to the production team. All we received was absolute confidence.

Doctor Who in 2005: Made in Wales, and occasionally *set* in Wales!

"I'll be talking about *Doctor Who* until I'm senile in an old person's home. I'll be making everyone watch *Doctor Who*, playing it on a loop."

And then there was Russell. "It's not just because he's an extraordinary writer," says Julie, "or that incredible brain and imagination he has - it's who he is as a person. He set the tone with the way he was with the crew – how ambitious, how funny, how hardworking. The thing I will always miss is the love people had for that show. It was the rarest and most precious thing, unlike anything I think I'll ever experience again. I'll be talking about it until I'm senile in an old person's home. Even then it will be unbearable. I'll be making everyone watch *Doctor Who*, playing it on a loop. My greatest hit. They'll throw me out!"

The image of a geriatric Julie Gardner being forcibly removed from a care home is one that will stay with this reporter for a long time.

"It wasn't always easy," states Jane, bringing us back to 2003. "*Doctor Who* was a slow burn within the creative community itself. We could never attract the actors and directors and writers the show does now. They're people who have grown to love it and see what a success it has become. Those who joined us on the journey in 2003 and beyond, the actors and directors, they were the brave."

Including Russell? "*Especially* Russell. I sometimes think he must have spent four decades imagining how he'd bring *Doctor Who* back. Not only is he incredibly clever, he has terrific heart and empathy. The cleverness stops his love for the Doctor becoming mush, but his heart stops the cleverness of his writing becoming deviousness, however dazzling and attractive that might be. And that combination is what set *Doctor Who* on a course that allowed it to be embraced by everyone."

And what of Russell himself? If he had his very own TARDIS, and could nip back and visit his 2003 self, what advice would he give? What would he do differently if he had his time again?

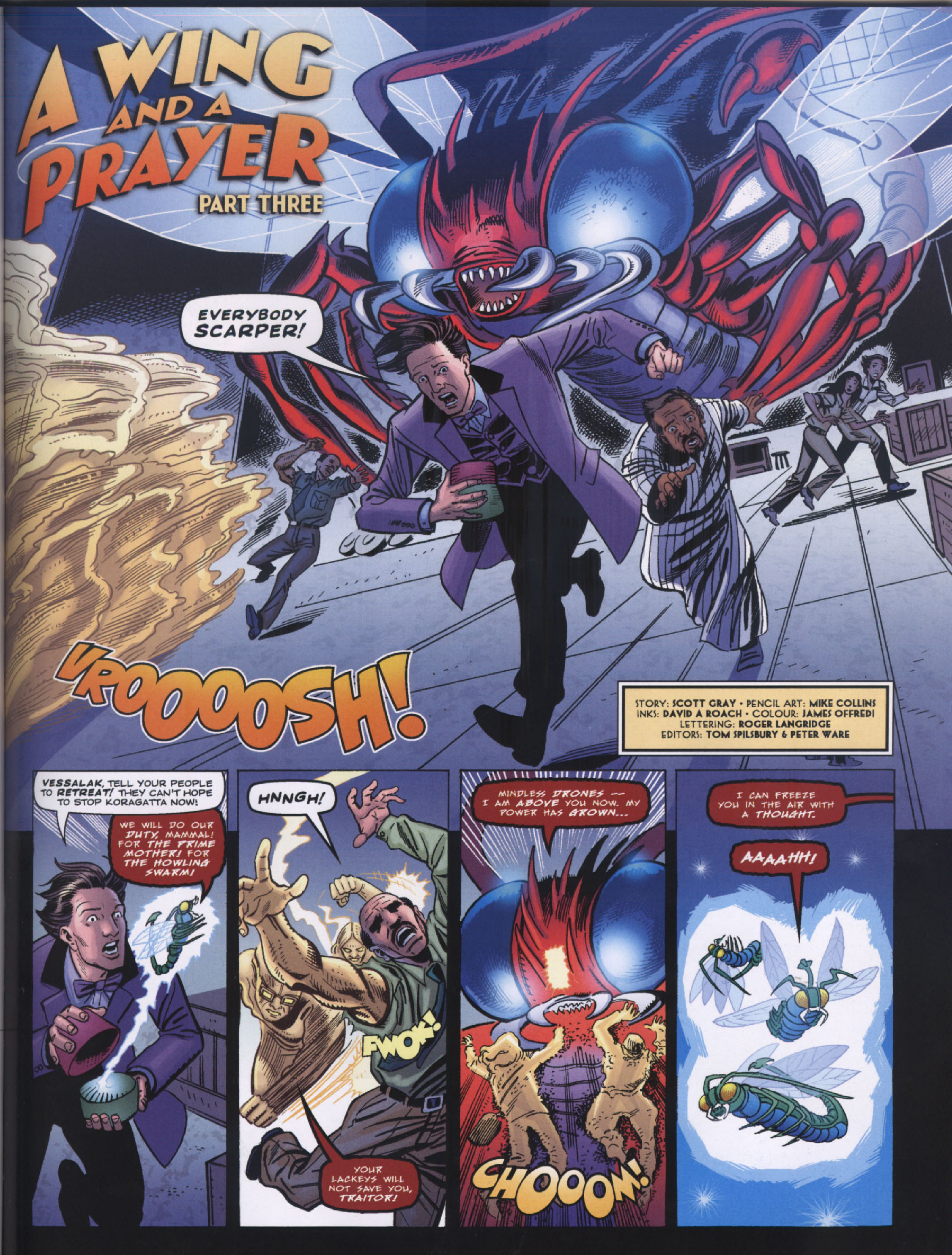
"Nothing," he announces with a smile. "I got it right!" **DWM**

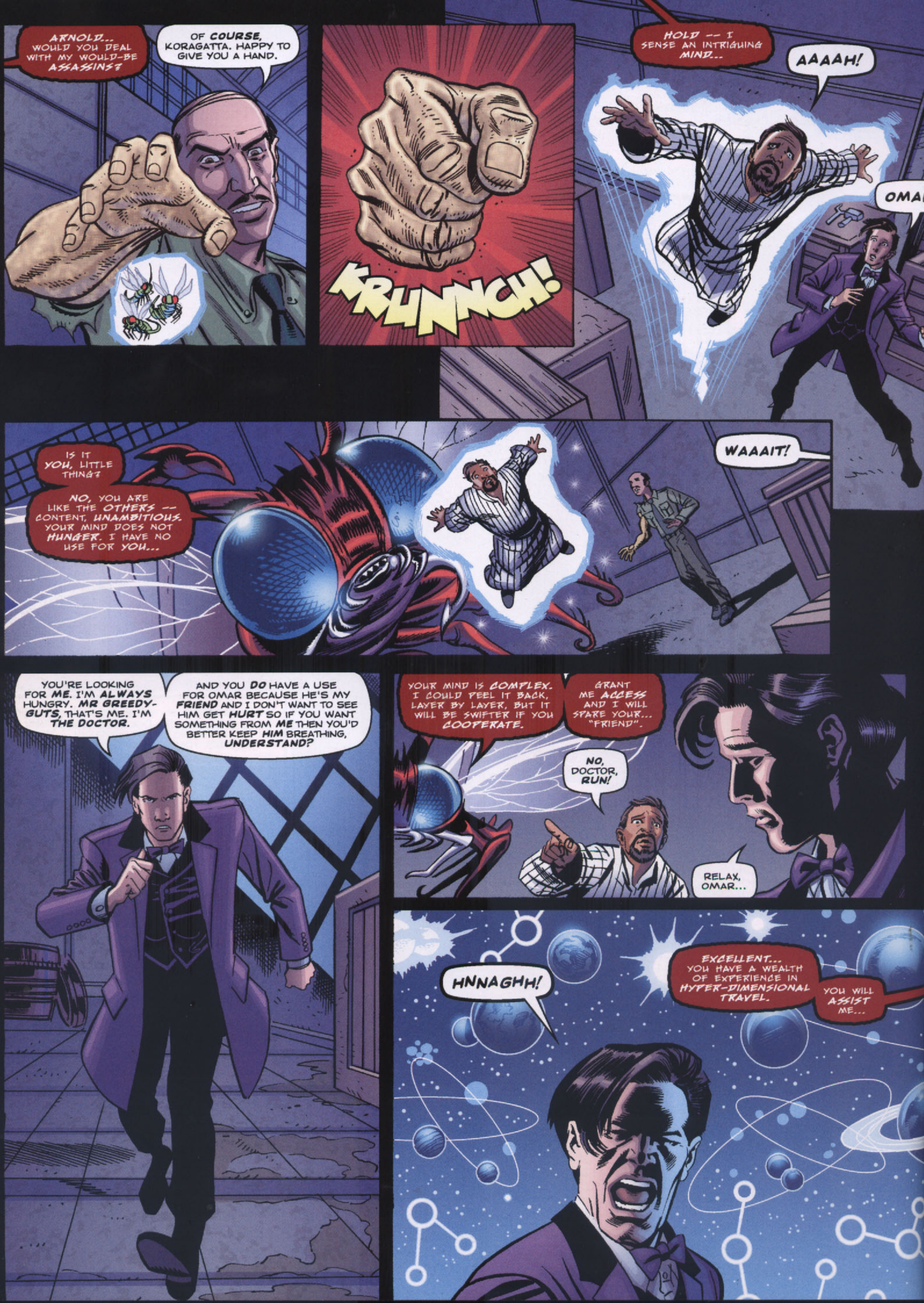
The *Scream of the Shalka* DVD is previewed on page 77.

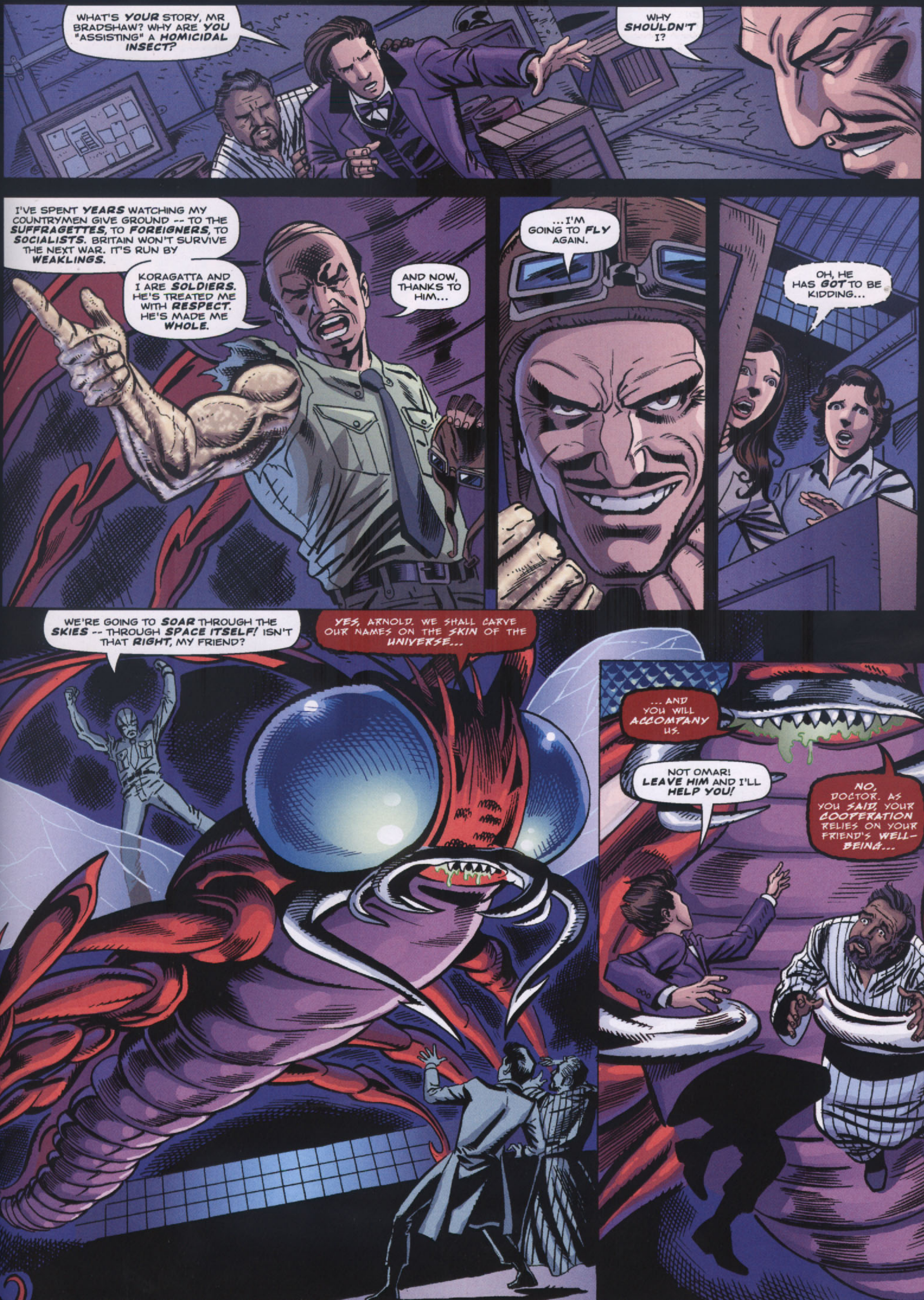
A WING AND A PRAYER

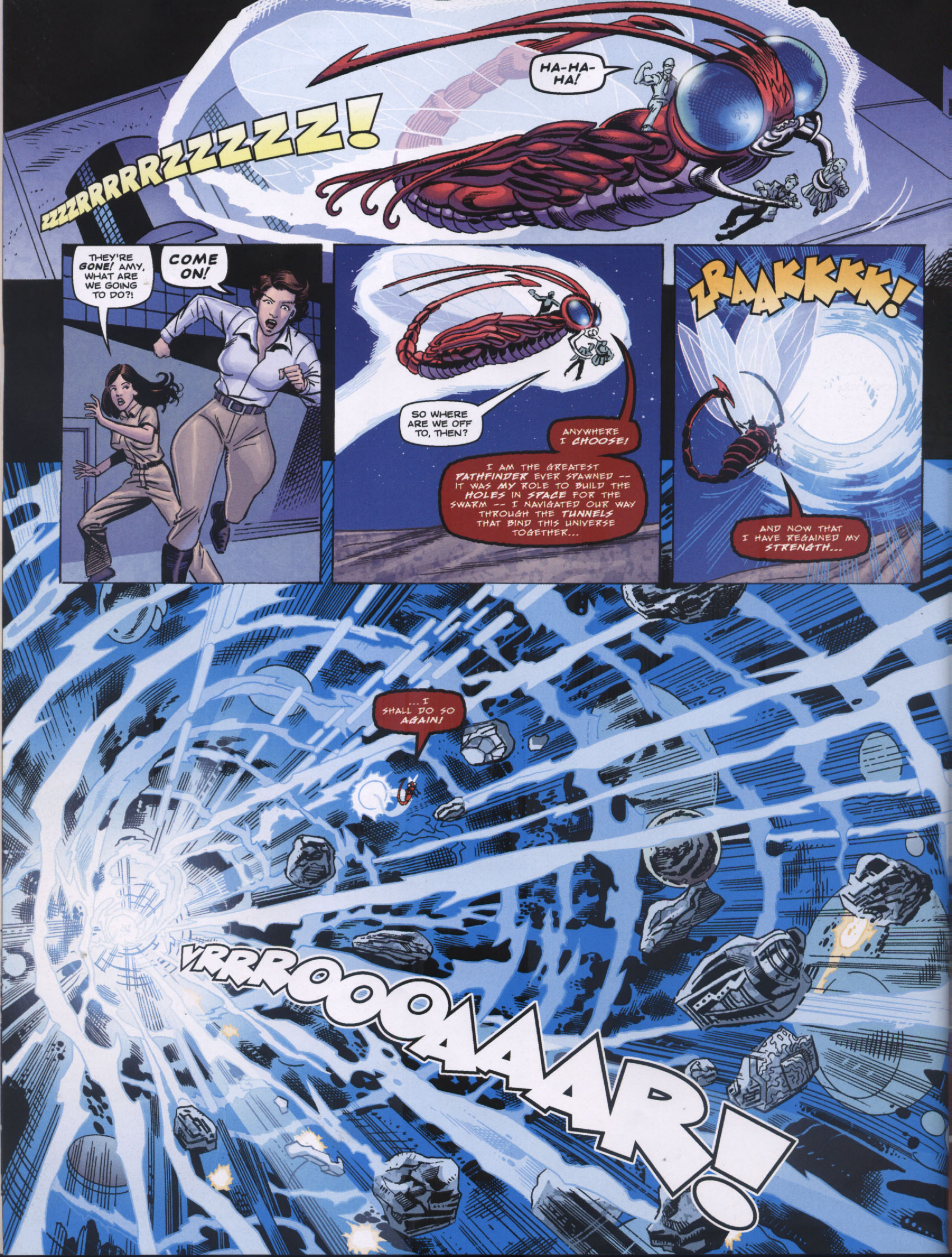
PART THREE

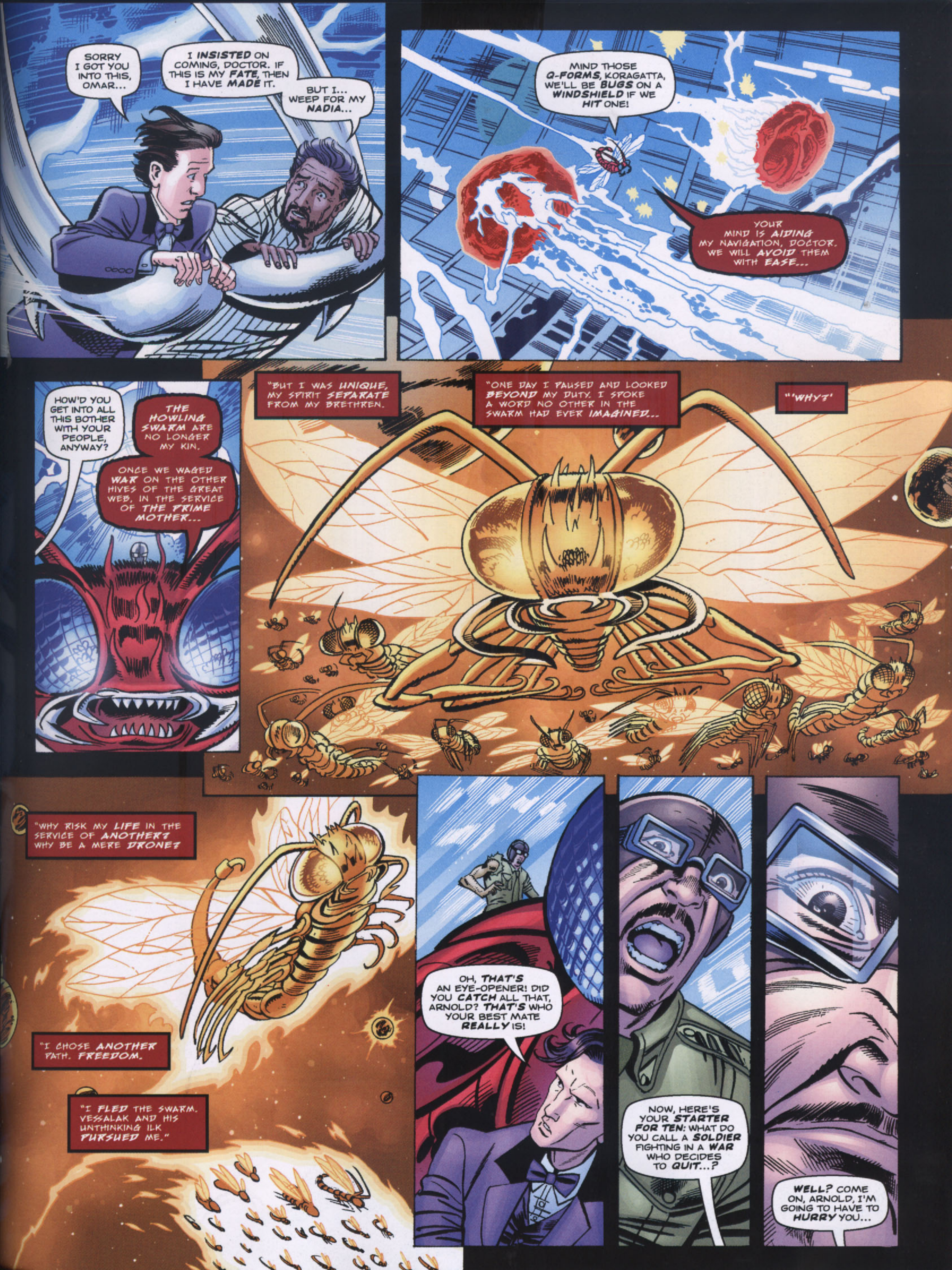
STORY: **SCOTT GRAY** • PENCIL ART: **MIKE COLLINS**
INKS: **DAVID A ROACH** • COLOUR: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

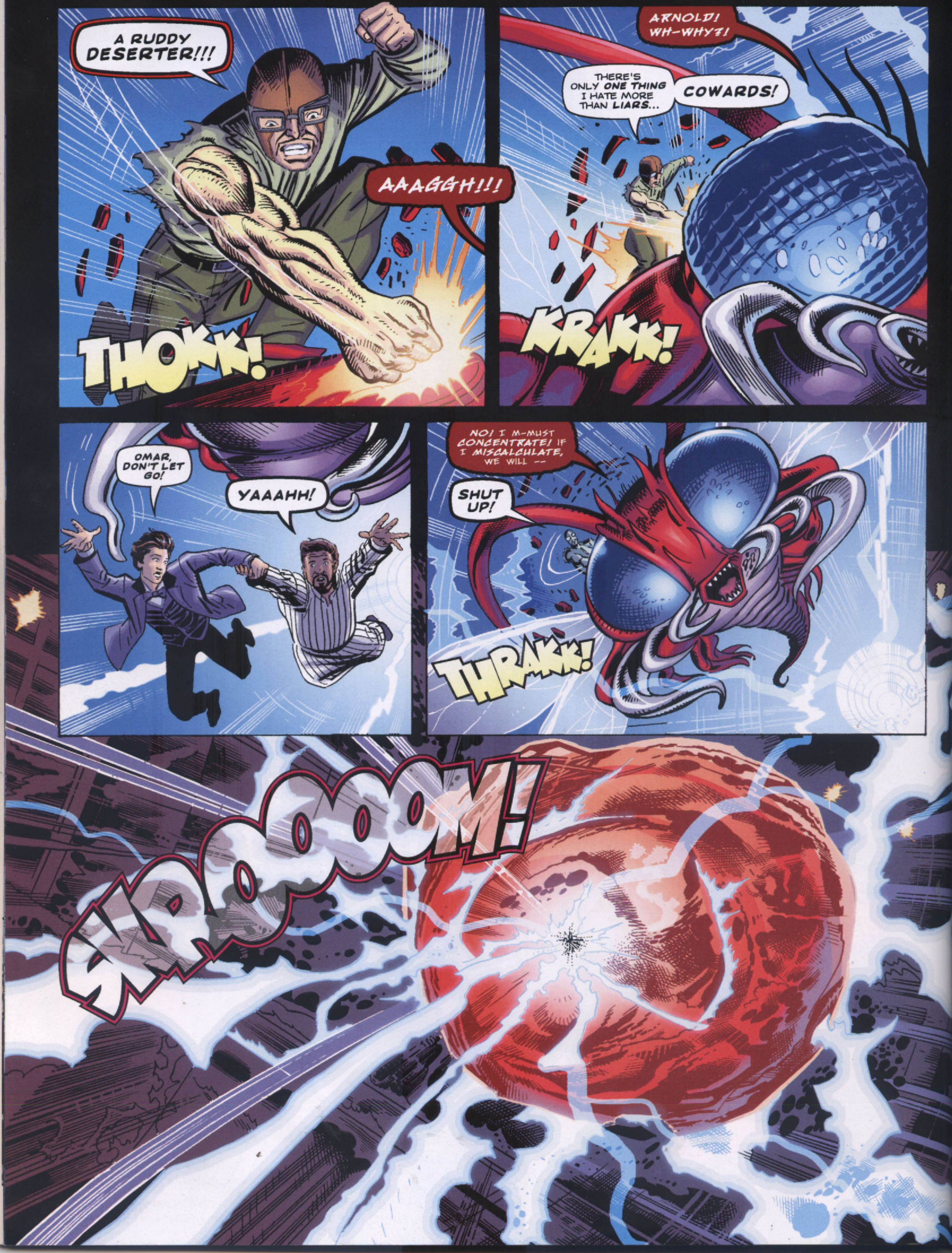

EVERYBODY SCARPER!
VROOOOSH!
VESSALAK, TELL YOUR PEOPLE TO RETREAT! THEY CAN'T HOPE TO STOP KORAGATTA NOW!
WE WILL DO OUR DUTY, MAMMAL! FOR THE PRIME MOTHER! FOR THE HOWLING SWARM!
HNNGH!
FWOK!
YOUR LACKEYS WILL NOT SAVE YOU, TRAITOR!
MINDLESS DRONES -- I AM ABOVE YOU NOW. MY POWER HAS GROWN...
CHOOOM!
I CAN FREEZE YOU IN THE AIR WITH A THOUGHT.
AAAAHH!

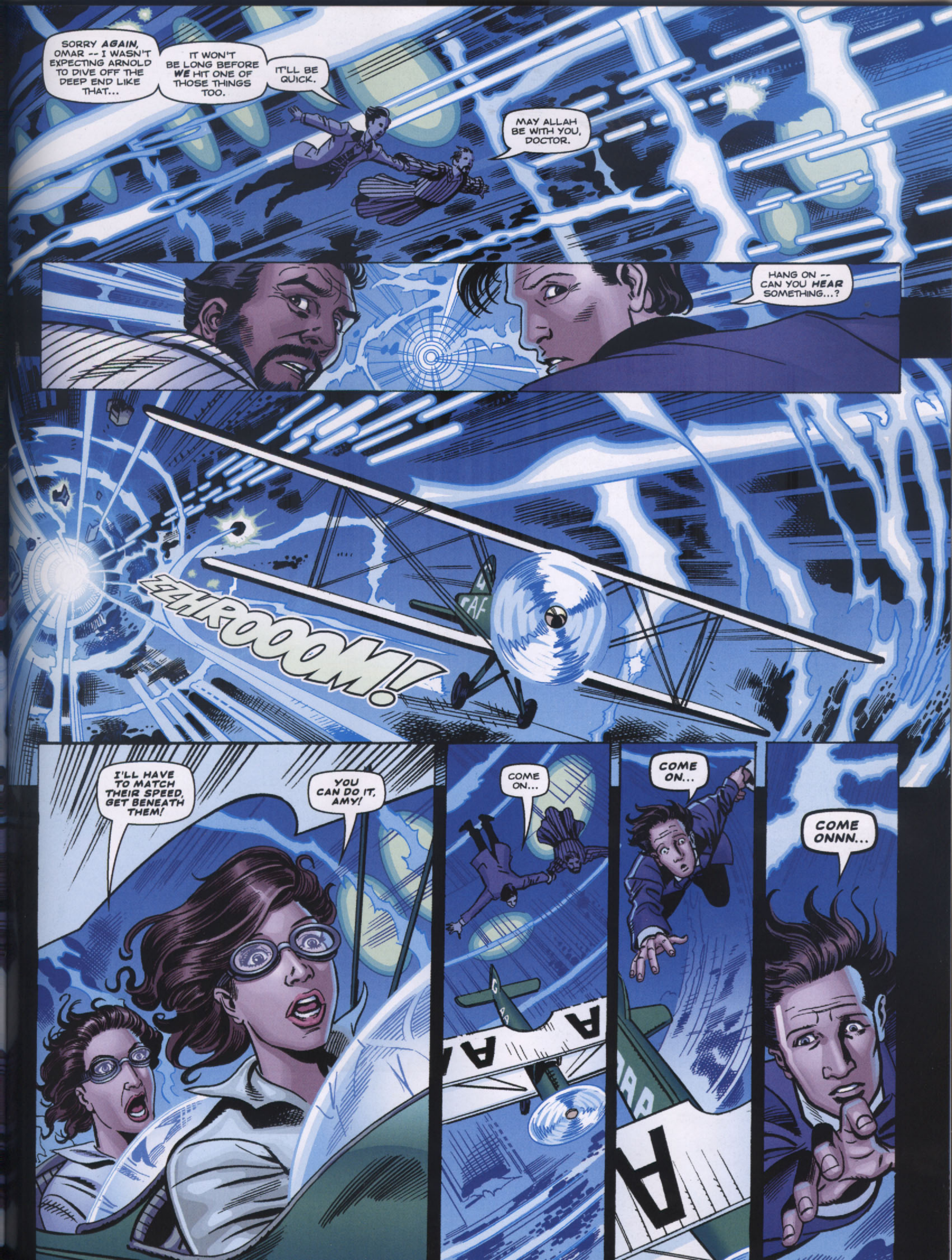

ARNOLD... WOULD YOU DEAL WITH MY WOULD-BE ASSASSINS?
OF COURSE, KORAGATTA. HAPPY TO GIVE YOU A HAND.
KRUNNCH!
HOLD -- I SENSE AN INTRIGUING MIND...
AAAAH!
OMA
IS IT YOU, LITTLE THING?
NO, YOU ARE LIKE THE OTHERS -- CONTENT, UNAMBITIOUS. YOUR MIND DOES NOT HUNGER. I HAVE NO USE FOR YOU...
WAAAIT!
YOU'RE LOOKING FOR ME. I'M ALWAYS HUNGRY. MR GREEDY-GUTS, THAT'S ME. I'M THE DOCTOR.
AND YOU DO HAVE A USE FOR OMAR BECAUSE HE'S MY FRIEND AND I DON'T WANT TO SEE HIM GET HURT SO IF YOU WANT SOMETHING FROM ME THEN YOU'D BETTER KEEP HIM BREATHING, UNDERSTAND?
YOUR MIND IS COMPLEX. I COULD PEEL IT BACK, LAYER BY LAYER, BUT IT WILL BE SWIFTER IF YOU COOPERATE.
GRANT ME ACCESS AND I WILL SPARE YOUR... "FRIEND".
NO, DOCTOR, RUN!
RELAX, OMAR...
HNNAGHH!
EXCELLENT... YOU HAVE A WEALTH OF EXPERIENCE IN HYPER-DIMENSIONAL TRAVEL.
YOU WILL ASSIST ME...

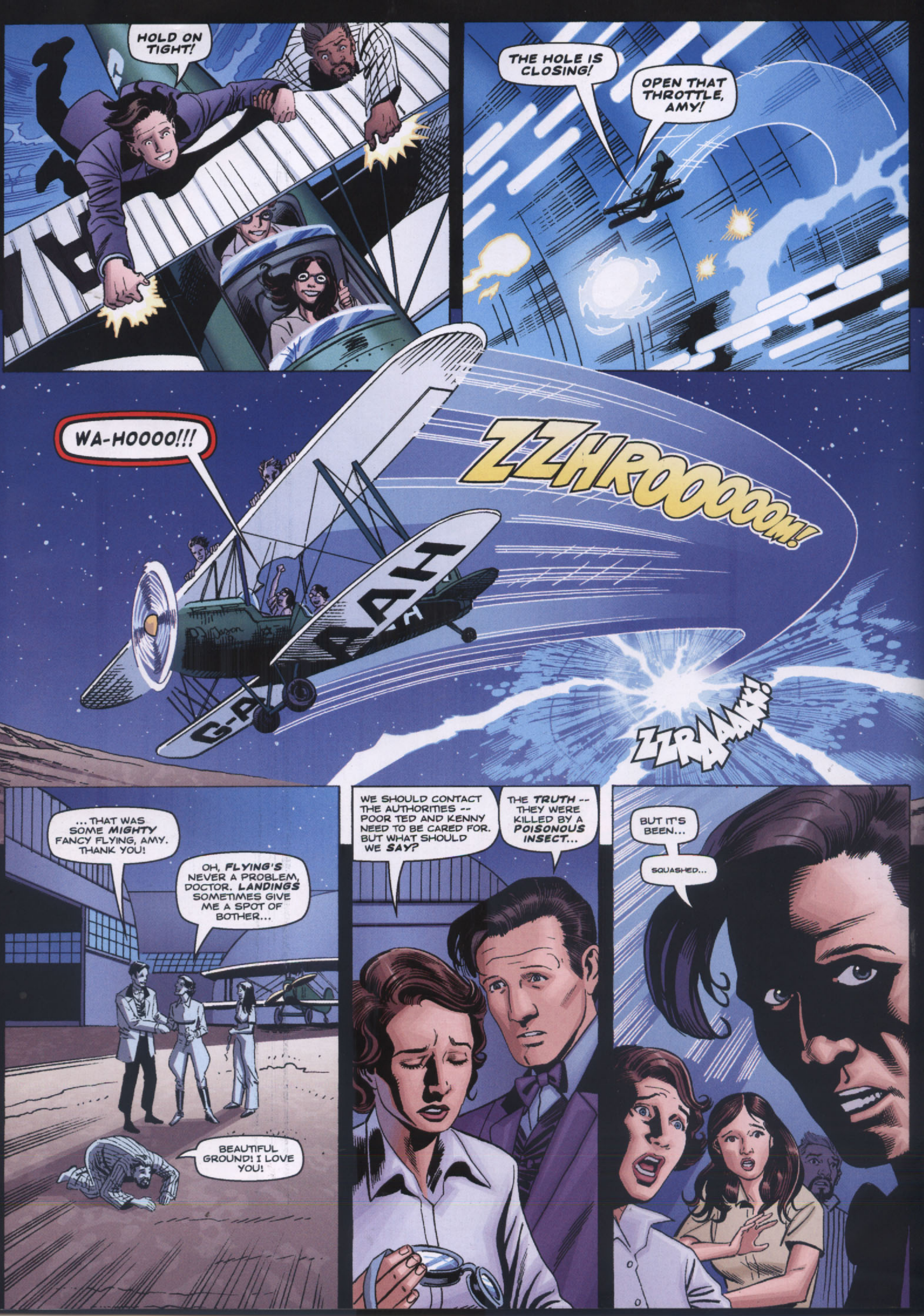

WHAT'S YOUR STORY, MR BRADSHAW? WHY ARE YOU "ASSISTING" A HOMICIDAL INSECT?
WHY SHOULDN'T I?
I'VE SPENT YEARS WATCHING MY COUNTRYMEN GIVE GROUND -- TO THE SUFFRAGETTES, TO FOREIGNERS, TO SOCIALISTS. BRITAIN WON'T SURVIVE THE NEXT WAR. IT'S RUN BY WEAKLINGS.
KORAGATTA AND I ARE SOLDIERS. HE'S TREATED ME WITH RESPECT. HE'S MADE ME WHOLE.
AND NOW, THANKS TO HIM...
...I'M GOING TO FLY AGAIN.
OH, HE HAS GOT TO BE KIDDING...
WE'RE GOING TO SOAR THROUGH THE SKIES -- THROUGH SPACE ITSELF! ISN'T THAT RIGHT, MY FRIEND?
YES, ARNOLD. WE SHALL CARVE OUR NAMES ON THE SKIN OF THE UNIVERSE...
... AND YOU WILL ACCOMPANY US.
NOT OMAR! LEAVE HIM AND I'LL HELP YOU!
NO, DOCTOR. AS YOU SAID, YOUR COOPERATION RELIES ON YOUR FRIEND'S WELL-BEING...

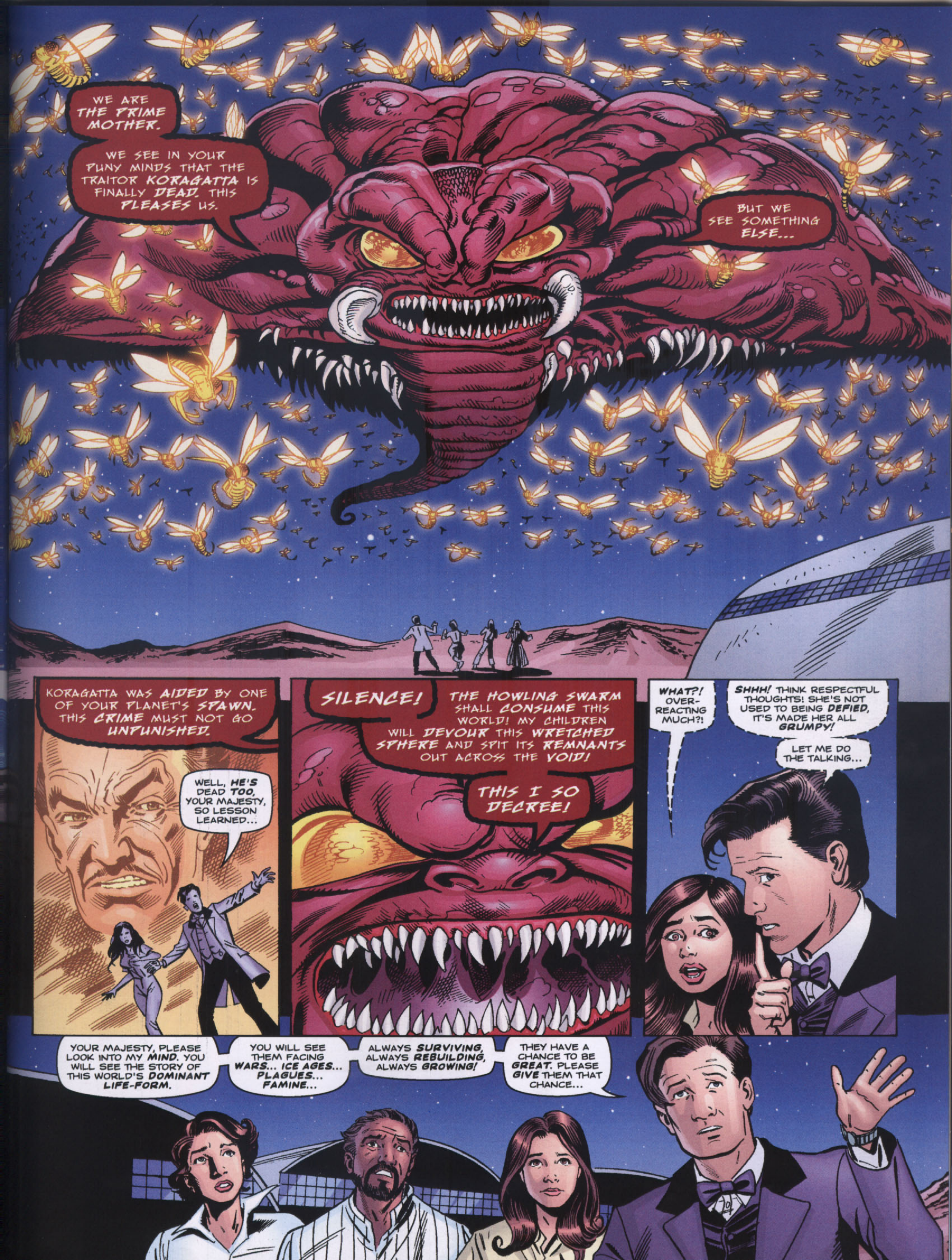

ZZZZRRRRRZZZZZZ!
HA-HA-HA!
THEY'RE GONE! AMY, WHAT ARE WE GOING TO DO?!
COME ON!
SO WHERE ARE WE OFF TO, THEN?
ANYWHERE I CHOOSE!
I AM THE GREATEST PATHFINDER EVER SPAWNED -- IT WAS MY ROLE TO BUILD THE HOLES IN SPACE FOR THE SWARM -- I NAVIGATED OUR WAY THROUGH THE TUNNELS THAT BIND THIS UNIVERSE TOGETHER...
ZRAAKKKK!
AND NOW THAT I HAVE REGAINED MY STRENGTH...
...I SHALL DO SO AGAIN!
VRRROOOOAAAAR!

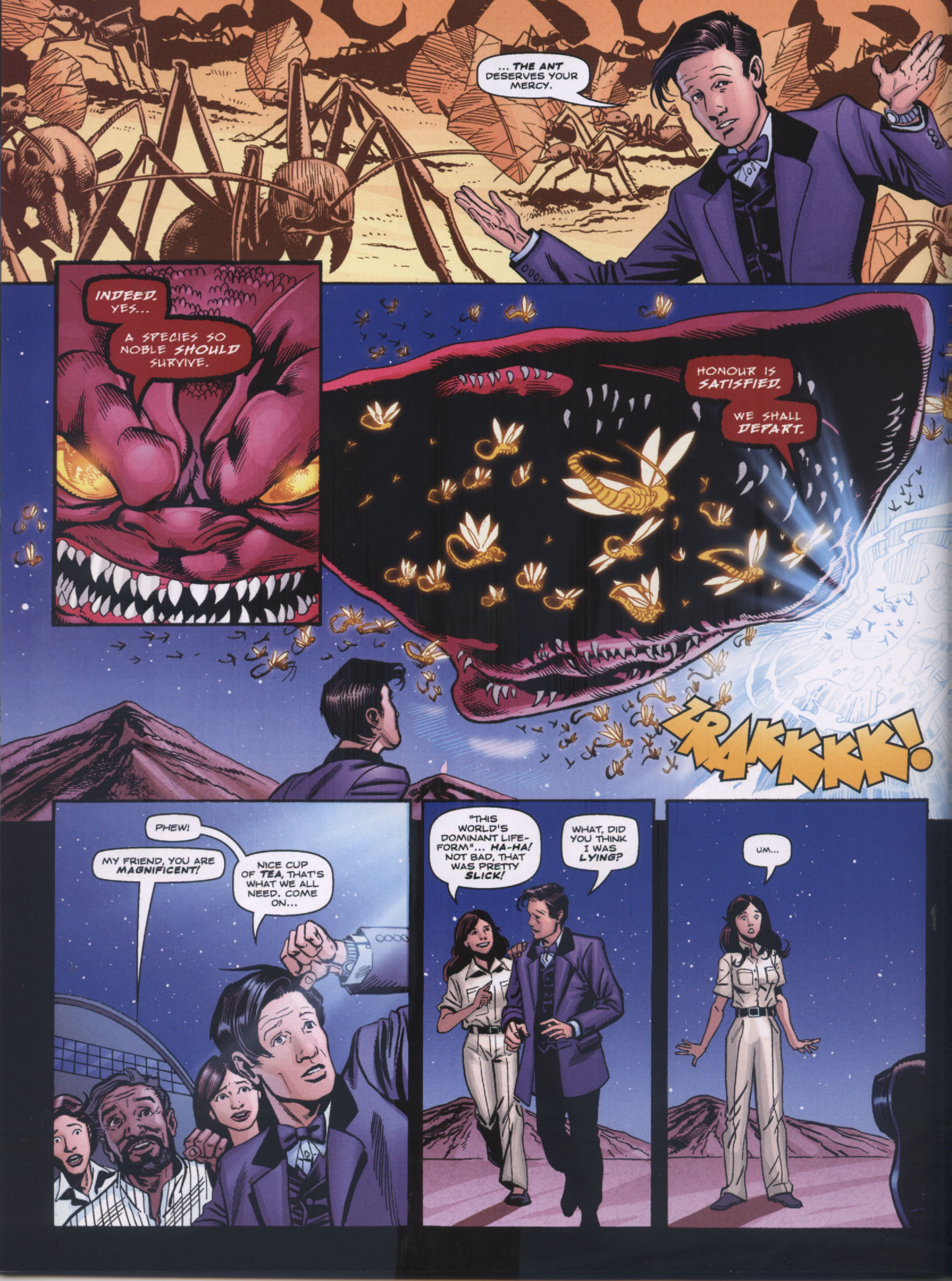

SORRY I GOT YOU INTO THIS, OMAR...
I INSISTED ON COMING, DOCTOR. IF THIS IS MY FATE, THEN I HAVE MADE IT.
BUT I... WEEP FOR MY NADIA...
MIND THOSE Q-FORMS, KORAGATTA, WE'LL BE BUGS ON A WINDSHIELD IF WE HIT ONE!
YOUR MIND IS AIDING MY NAVIGATION, DOCTOR. WE WILL AVOID THEM WITH EASE...
HOW'D YOU GET INTO ALL THIS BOTHER WITH YOUR PEOPLE, ANYWAY?
THE HOWLING SWARM ARE NO LONGER MY KIN.
ONCE WE WAGED WAR ON THE OTHER HIVES OF THE GREAT WEB, IN THE SERVICE OF THE PRIME MOTHER...
"BUT I WAS UNIQUE, MY SPIRIT SEPARATE FROM MY BRETHREN.
"ONE DAY I PAUSED AND LOOKED BEYOND MY DUTY. I SPOKE A WORD NO OTHER IN THE SWARM HAD EVER IMAGINED...
"'WHY?'
"WHY RISK MY LIFE IN THE SERVICE OF ANOTHER? WHY BE A MERE DRONE?
"I CHOSE ANOTHER PATH. FREEDOM.
"I FLED THE SWARM. VESSALAK AND HIS UNTHINKING ILK PURSUED ME."
OH, THAT'S AN EYE-OPENER! DID YOU CATCH ALL THAT, ARNOLD? THAT'S WHO YOUR BEST MATE REALLY IS!
NOW, HERE'S YOUR STARTER FOR TEN: WHAT DO YOU CALL A SOLDIER FIGHTING IN A WAR WHO DECIDES TO QUIT...?
WELL? COME ON, ARNOLD, I'M GOING TO HAVE TO HURRY YOU...]

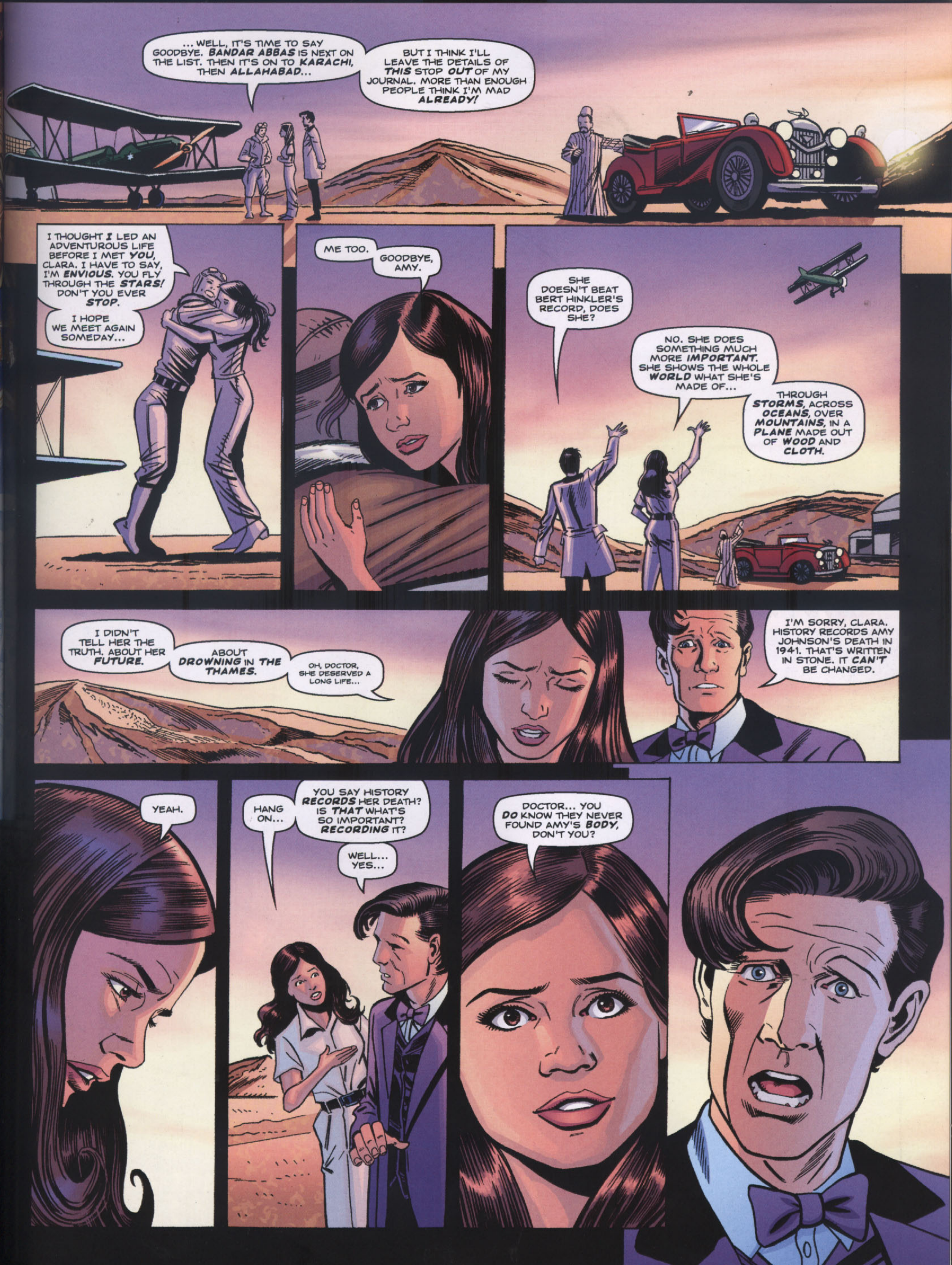

A RUDDY DESERTER!!!
AAAGGH!!!
THOKK!
ARNOLD! WH-WHY?!
THERE'S ONLY ONE THING I HATE MORE THAN LIARS...
COWARDS!
KRAKK!
OMAR, DON'T LET GO!
YAAAHH!
NO! I M-MUST CONCENTRATE! IF I MISCALCULATE, WE WILL --
SHUT UP!
THRAKK!
SHROOOOM!

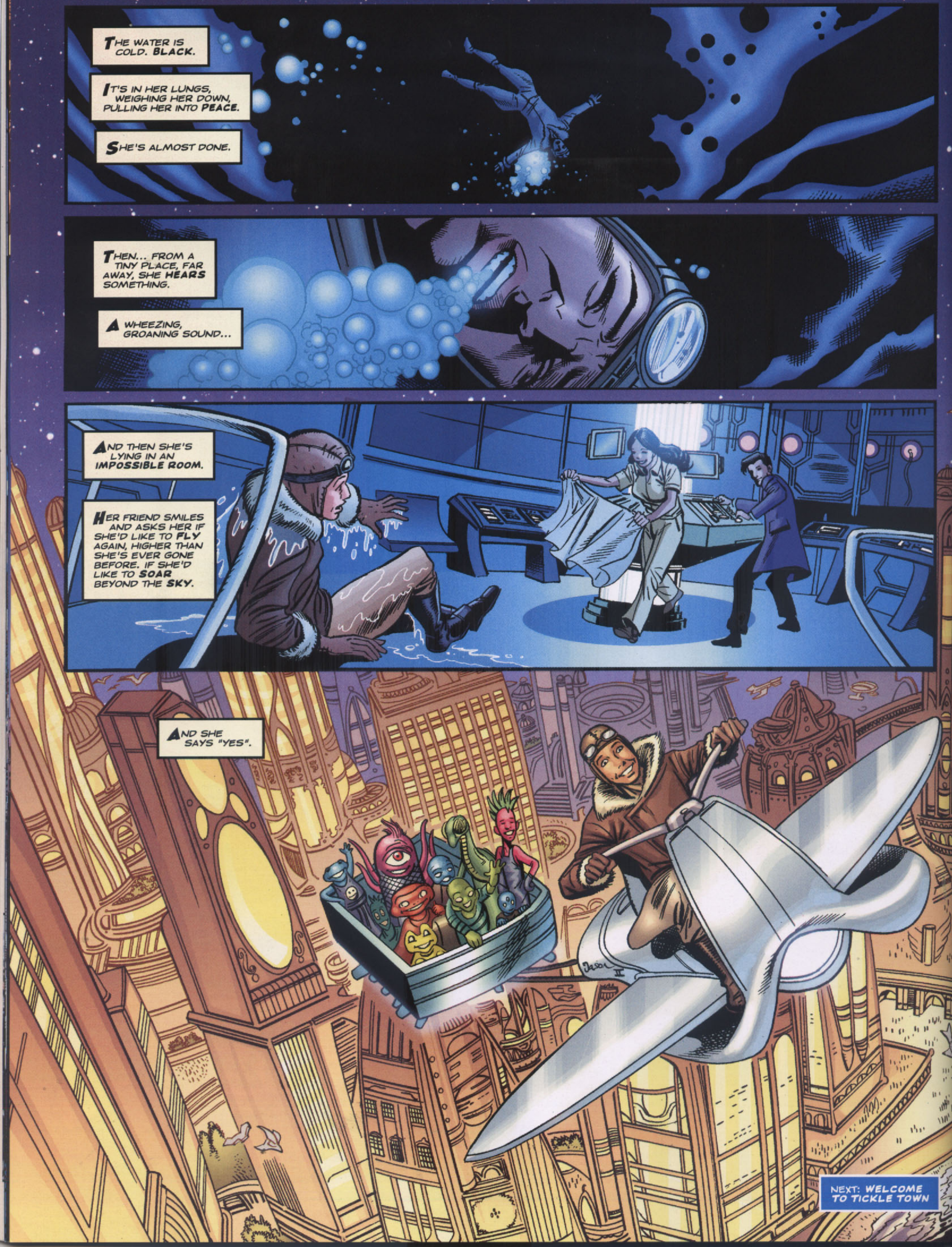

SORRY AGAIN, OMAR -- I WASN'T EXPECTING ARNOLD TO DIVE OFF THE DEEP END LIKE THAT...
IT WON'T BE LONG BEFORE WE HIT ONE OF THOSE THINGS TOO.
IT'LL BE QUICK.
MAY ALLAH BE WITH YOU, DOCTOR.
HANG ON -- CAN YOU HEAR SOMETHING...?
ZZHROOOOM!
I'LL HAVE TO MATCH THEIR SPEED, GET BENEATH THEM!
YOU CAN DO IT, AMY!
COME ON...
COME ON...
COME ONNN...


HOLD ON TIGHT!
THE HOLE IS CLOSING!
OPEN THAT THROTTLE, AMY!
WA-HOOOO!!!
ZZHROOOOOOM!
ZZRAAAKK!
...THAT WAS SOME MIGHTY FANCY FLYING, AMY. THANK YOU!
OH, FLYING'S NEVER A PROBLEM, DOCTOR. LANDINGS SOMETIMES GIVE ME A SPOT OF BOTHER...
BEAUTIFUL GROUND! I LOVE YOU!
WE SHOULD CONTACT THE AUTHORITIES -- POOR TED AND KENNY NEED TO BE CARED FOR. BUT WHAT SHOULD WE SAY?
THE TRUTH -- THEY WERE KILLED BY A POISONOUS INSECT...
BUT IT'S BEEN...
SQUASHED...


WE ARE THE PRIME MOTHER.
WE SEE IN YOUR PUNY MINDS THAT THE TRAITOR KORAGATTA IS FINALLY DEAD. THIS PLEASES US.
BUT WE SEE SOMETHING ELSE...
KORAGATTA WAS AIDED BY ONE OF YOUR PLANET'S SPAWN. THIS CRIME MUST NOT GO UNPUNISHED.
WELL, HE'S DEAD TOO, YOUR MAJESTY, SO LESSON LEARNED...
SILENCE!
THE HOWLING SWARM SHALL CONSUME THIS WORLD! MY CHILDREN WILL DEVOUR THIS WRETCHED SPHERE AND SPIT ITS REMNANTS OUT ACROSS THE VOID!
THIS I SO DECREE!
WHAT?! OVER-REACTING MUCH?!
SHHH! THINK RESPECTFUL THOUGHTS! SHE'S NOT USED TO BEING DEFIED, IT'S MADE HER ALL GRUMPY!
LET ME DO THE TALKING...
YOUR MAJESTY, PLEASE LOOK INTO MY MIND. YOU WILL SEE THE STORY OF THIS WORLD'S DOMINANT LIFE-FORM.
YOU WILL SEE THEM FACING WARS... ICE AGES... PLAGUES... FAMINE...
ALWAYS SURVIVING, ALWAYS REBUILDING, ALWAYS GROWING!
THEY HAVE A CHANCE TO BE GREAT. PLEASE GIVE THEM THAT CHANCE...


... *THE ANT* DESERVES YOUR MERCY.
INDEED. YES...
A SPECIES SO NOBLE *SHOULD* SURVIVE.
HONOUR IS *SATISFIED.*
WE SHALL *DEPART.*
KRAKKKK!
PHEW!
MY FRIEND, YOU ARE *MAGNIFICENT!*
NICE CUP OF *TEA*, THAT'S WHAT WE ALL NEED. COME ON...
"THIS WORLD'S DOMINANT LIFE-FORM"... *HA-HA!* NOT BAD, THAT WAS PRETTY *SLICK!*
WHAT, DID YOU THINK I WAS *LYING?*
UM...


... WELL, IT'S TIME TO SAY GOODBYE. BANDAR ABBAS IS NEXT ON THE LIST. THEN IT'S ON TO KARACHI, THEN ALLAHABAD...
BUT I THINK I'LL LEAVE THE DETAILS OF THIS STOP OUT OF MY JOURNAL. MORE THAN ENOUGH PEOPLE THINK I'M MAD ALREADY!
I THOUGHT I LED AN ADVENTUROUS LIFE BEFORE I MET YOU, CLARA. I HAVE TO SAY, I'M ENVIOUS. YOU FLY THROUGH THE STARS! DON'T YOU EVER STOP.
I HOPE WE MEET AGAIN SOMEDAY...
ME TOO.
GOODBYE, AMY.
SHE DOESN'T BEAT BERT HINKLER'S RECORD, DOES SHE?
NO. SHE DOES SOMETHING MUCH MORE IMPORTANT. SHE SHOWS THE WHOLE WORLD WHAT SHE'S MADE OF...
THROUGH STORMS, ACROSS OCEANS, OVER MOUNTAINS, IN A PLANE MADE OUT OF WOOD AND CLOTH.
I DIDN'T TELL HER THE TRUTH. ABOUT HER FUTURE.
ABOUT DROWNING IN THE THAMES.
OH, DOCTOR, SHE DESERVED A LONG LIFE...
I'M SORRY, CLARA. HISTORY RECORDS AMY JOHNSON'S DEATH IN 1941. THAT'S WRITTEN IN STONE. IT CAN'T BE CHANGED.
YEAH.
HANG ON...
YOU SAY HISTORY RECORDS HER DEATH? IS THAT WHAT'S SO IMPORTANT? RECORDING IT?
WELL... YES...
DOCTOR... YOU DO KNOW THEY NEVER FOUND AMY'S BODY, DON'T YOU?


THE WATER IS COLD. BLACK.
IT'S IN HER LUNGS, WEIGHING HER DOWN, PULLING HER INTO PEACE.
SHE'S ALMOST DONE.
THEN... FROM A TINY PLACE, FAR AWAY, SHE HEARS SOMETHING.
A WHEEZING, GROANING SOUND...
AND THEN SHE'S LYING IN AN IMPOSSIBLE ROOM.
HER FRIEND SMILES AND ASKS HER IF SHE'D LIKE TO FLY AGAIN, HIGHER THAN SHE'S EVER GONE BEFORE. IF SHE'D LIKE TO SOAR BEYOND THE SKY.
AND SHE SAYS "YES".
NEXT: WELCOME TO TICKLE TOWN

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THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 798 episodes, in order from the start...

THIS ISSUE EPISODE 734 - BLINK

SET IN STONE

The Doctor needs rescuing and Sally Sparrow's the girl to do it – if she can avoid the Angels...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

The atmosphere in Michael's house is tense. He sits at one end of the sofa, arms folded, and stares unblinkingly at Chris.

"Erm, have I done something wrong?" asks Chris.

"Oh, you *know* what you've done," spits Michael. "How am I supposed to face her, knowing that you've been in my house? Eh?"

"Who?" asks Chris.

"SOPHIE ALDRED, that's who," says Michael, his rage finally boiling over. "I won't know where to look next time I see her at the Post Office, knowing that I've been consorting with the person who stole her job!"

Chris looks puzzled. "I don't understand," he says.

"Well, are you or are you not the new voice of Dennis the Menace on CBBC?" demands Michael.

"Well, yes," replies Chris, proudly.

"And was not our beloved Sophie Aldred, *Doctor Who*'s streetwise companion Ace, the previous voice of Dennis the Menace?" asks Michael.

A terrible realisation spreads across Chris' face. "Oh, no!" he gasps. "I had no idea."

"Look, are you going to start this DVD or what?" asks Emma.

LIKE THAT? WATCH THIS!

The Fourth Doctor also had a bit of bother with stone-based baddies!

WILL SAYS: In *Blink*, the Weeping Angels are fast but merciful assassins, unlike their 1978 forerunners – the Ogri – who lumbered around the countryside draining the blood of poor couples who just fancied a nice weekend camping.

The eponymous *Stones of Blood* are just one element in a brilliant story that includes druids, hyperspace, a country house, an intergalactic fugitive, courtroom drama, the fabulous Mary Tamm, CSO aliens, and an array of wonderfully camp guest characters. Whereas *Blink* has Sally Sparrow, here we have another plucky female adventurer: archaeologist and eccentric old lady, Professor Amelia Rumford. Fuelled by no more than dogged determination and sausage sandwiches, she's the best companion-that-never-was!

"Yes," says Will. "I want to get home in time to see Colin Baker on that thing with the giant penny falls machine."

Michael jabs the remote control in a wholly bad-tempered manner, and a pair of forbidding wrought iron gates appear on the telly.

"Spooky old house!" says Will. "I love a spooky old house."

"It's *Scooby Who*!" says Chris, as Michael scowls in his general direction.

"Nope," says Michael. "Spooky house and a girl who likes adventure? This is definitely *Doctor Who*!"

"Hell-oooooo, Carey Mulligan!" says Chris.

"Down, boy," chides Will.

"Carey, with her theatre career, was already someone to keep an eye on," says Michael. "Nice to see *Doctor Who* getting the bright stars early."

Will nods. "Between her and Andrew Garfield – not to mention Harry Lloyd and Miranda Raison – this season's done very well," he says.

"Now look here, lady," says Emma, to the telly. "You're in *Doctor Who*, you can't just go breaking into abandoned houses in the middle of the night without expecting something dreadful to happen."

The newcomer has done exactly that, though, and it looks like someone knew she was coming. As she peels off the tatty wallpaper in one of the rooms, a name is revealed.

"If she's Sally Sparrow, that message is very creepy," says Will. "That's a great way to introduce the Doctor into the story."

Michael is also intrigued. "Who is she, though? And why is the Doctor writing her notes from the past?"

"And is that statue a Weeping Angel?" asks Emma. "And did it just throw a rock through the window? Why?"

So many questions! The team are glad when the titles crash in, to allow their brains a few seconds to catch up. But there's no respite when the action resumes, and Sally Sparrow catches her first glimpse of the mysterious stranger who is about to change her life.

"Why is the Doctor on the telly?" asks Michael.

"He's *always* on the telly," teases Will.

"But who has that many televisions?" wonders Michael. "Apart from Mr Magpie, obviously."

Emma has a theory. "Has the Doctor been vlogging again?" she says. "I don't know where he gets the time." The rest of the team look at hear, sharply. "Oh, right. Time Lord. Yes. Looks like he's got Martha involved too."

The televisions are all in the home of Sally's friend Kathy Nightingale, to whom she is paying an unannounced nocturnal visit.

"I wouldn't want my friends turning up at 1am," tuts Michael.

"Yes, I'd want them to call ahead," agrees Will. "And not have a key to my flat."

Also present is Kathy's brother, Larry, who is wandering around starkers.

"Larry appears to have wandered in from an episode of *Coupling*," says Will. "This is not a bad thing," he decides.

Sally tells Kathy that she's found herself drawn to spooky old Wester Drumlins, the house we saw her in at the start of the episode, and persuades her friend to accompany her on a recce.

"Sparrow and Nightingale should definitely have that ITV crime spin-off," says Will, as the daring pair make their way to the house.

"'What's good about sad?' 'It's happy, for deep people.' Blimey, Sally Sparrow, you're just a barrel of laughs," says Emma.

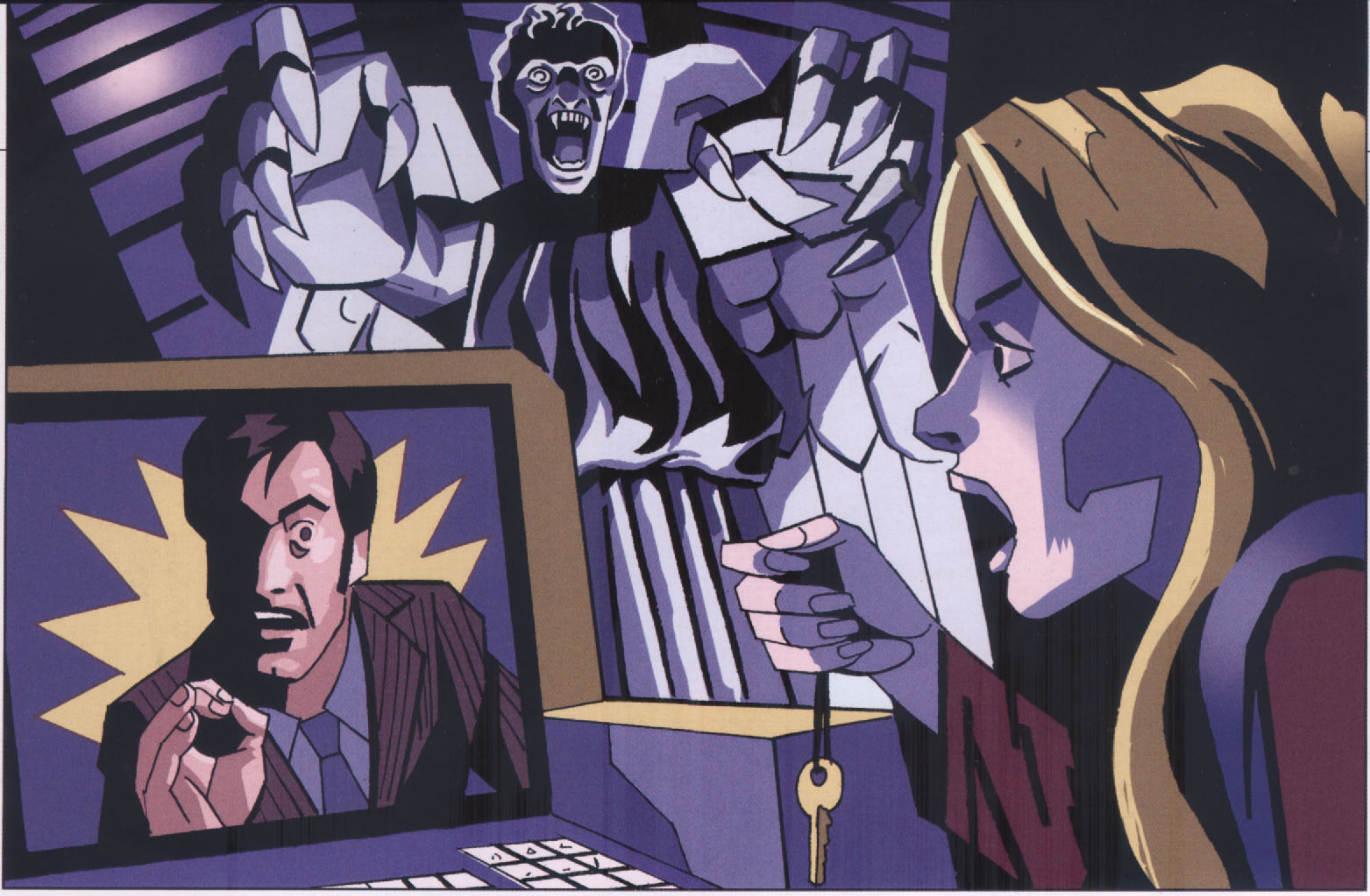
"That's fantastic dialogue!" says Chris. "Steven Moffat does make me chuckle."

Will has some concerns about the sassy pair. "I'm making an allowance because it's fun dialogue, but are these two supposed to be best friends?" he wonders. "Because some of their conversations sound like they barely know each other."

Michael isn't bothered. "There's a lovely sense of mystery already," he says. "I'm hooked by the direction and performances."

The doorbell rings, and Sally goes off to answer it, leaving her friend all alone. OR IS SHE?

"It's behind you, Kathy!" shouts Will, as the stone statue from the garden is suddenly looking right at her.



"Nobody can rattle off exposition with charm, like David Tennant. He's so good." - MICHAEL

"How wonderfully played out," says Emma. "Sally's being diverted from Kathy at the very moment she needs her."

At the door is a man with a letter for Sally from his grandmother – Katherine Wainright, *née* Nightingale. And in the blink of an eye, Kathy is gone. So where is she? Somewhere so horrific it doesn't even bear thinking about...

"Oh! She's in Hull," says Michael. "That's a nasty thing to do to someone. Good job that newspaper has lots of stories about Hull on it. Just in case we didn't believe the man who is sitting on a wall."

"I don't believe that the man sitting on a wall would be reading a paper in the middle of nowhere," says Emma. "He's not even got a cup of tea."

"I like the joke about Kathy lying about her age," says Michael. "It sketches her and Sally's friendship very well."

"What an amazing, yet bloody terrifying concept!" says Chris, breathless with admiration. "At least Kathy got to explain and say goodbye, even if it was decades later. Passing on the news to her brother will be a horrible thing for Sally to do, though, knowing that she can't tell him the truth."

Sally heads off to speak to Larry at work...

"The idea of DVD shops seems like something from another age," says Michael. "Gosh. Is it only six years ago? The Doctor can save the world, but he can't save Blockbuster."

"Larry's outfit is the reverse of Sally's outfit the previous night," notes Will. "Neither of them looked good in them. But then, I don't understand fashion."

"Mmmmm," says Michael, nodding his head and frowning as he inspects Will's clothes.

"The Easter eggs are a neat, self-referential idea," says Will, as we learn that the Doctor is hidden on 17 different DVDs.

Sally decides it's time to go to the police, because it's exactly what no-one in fiction ever does.

"Now we're getting meta!" laughs Michael. "Actually, we're way beyond meta now..."

"The mystery is building nicely," says Chris. "And seeing those Angels follow Sally every step of the way to the police station is giving me genuine creeps."

As soon as Sally mentions Wester Drumlins, a pair of Weeping Angels appear, just outside the station. The rather handsome DI Billy Shipton takes Sally to the station car park, where a number of vehicles found at the house are being stored – including one rather familiar one.

"I always get a bit sad when I see the TARDIS abandoned," says Michael. "That's not normal, is it?"

"You're so deep," says Emma.

"The windows are the wrong size?" chuckles Will. "That's a little fan joke. My friend Simon will have liked that – he's always complaining about the dimensions of the TARDIS windows."

"I love how DI Shipton still finds time to flirt outrageously with Sally when she's the biggest breakthrough in his case for two years," says Emma.

"Billy is ace!" says Chris. "What a charmer! I just hope that nothing bad happens to hi-...ah."

Yes, Billy has also vanished, along with the TARDIS, leaving Sally more baffled than ever. And who should Billy meet when he too is zapped into the past?

"The Doctor and Martha!" says Will, delighted to finally see them outside of a television screen. "Apparently without the TARDIS. And they've been busy detonating chickens."

The Doctor explains to Billy what has happened to them all.

"Nobody can rattle off exposition with charm like David Tennant," says Michael. "He's so good."

"But 'Somebody nicked my motor' is my least favourite line anyone has given the Doctor, ever," moans Will.

"I can't help but wonder," says Chris, "when the Doctor gets his TARDIS back, why not just pop about to deliver these messages himself? Mind you, there'd be no drama or story if he did."

Billy does indeed get in touch with Sally, but there's a nasty shock waiting for her.

Larry remembers...

"Louis Mahoney from *Planet of Evil* there, as Old Billy," says Michael. "All this is rather upsetting. Poor Billy Shipton!"

"This is a nice scene in the hospice," says Will, "and I love that it was Billy who put the Easter eggs onto the DVDs. All very circular and everything neatly tying up. This whole story is effect without cause. Bit of bad luck that he should die on exactly the same date he was sent back to 1969. Worst day ever!"

By now, Sally has realised what the 17 DVD have in common – they're all hers.

"Not only does Sally only possess 17 DVDs, but they're all Richard Curtis films," jokes Will.

Larry helps Sally put the pieces of the puzzle together, and the pair head to Wester Drumlins.

"This scene with the Doctor and Sally conversing across the years via a portable DVD player is my favourite use of time travel ever," marvels Emma.

"This entire sequence is genius," agrees Chris.

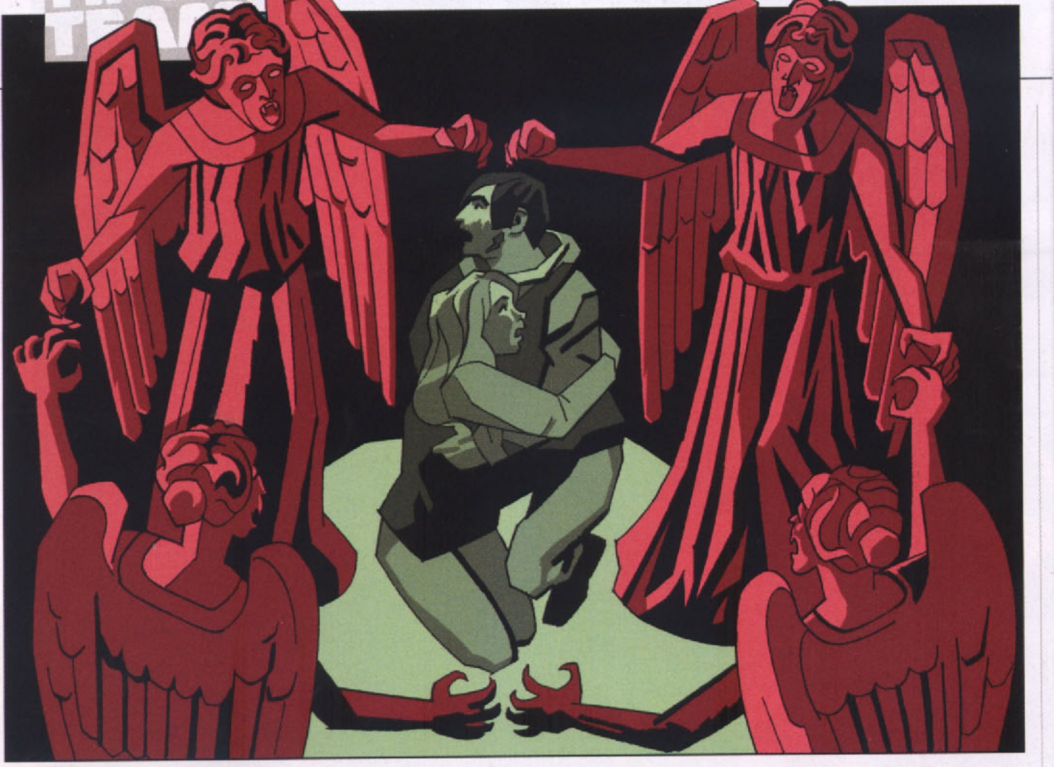
"I think Will has also got 'The Angels Have The Phonebox' on a t-shirt," says Michael.

"No, I haven't, but I'm ordering one on the internet, right now," says Will.

"I have one though!" says Chris. "Wibbly-wobbly."

Emma rolls her eyes. "Meta-overload."

"I wonder how the Weeping Angels know when ►



"Has anyone else tried not blinking for more, than a minute? It's actually *really* difficult" - CHRIS

they're being observed," ponders Will. "I mean, the point with quantum mechanics is that the act of observing a subatomic particle involves an interaction, which itself alters that - I'm over-thinking the science again, aren't it? Right. They turn to stone if observed. That's actually very cool."

"Mirrors must be a pain in the bum," says Emma.

"The Doctor's "Don't blink" speech gives me shivers," says Will.

"Has anyone else tried not blinking for more than a minute?" asks Chris. "It's actually *really* difficult."

Will stares. "I'm trying," he says. "It's really hard. I'd so be stuck in 1920 with a wife and kids," he adds, a slight note of panic in his voice at the thought.

"This is very tense," says Michael, who is by now right on the edge of his seat. "Tennant acting via a pre-recorded message and still holding the scene together. Great direction!"

"I know that the Angels can move fast, but I wonder if they can think while they're frozen?" wonders Chris. "Presumably not, or they'd know exactly where to follow Larry without hesitation. Or am I overthinking it again?"

"They're a brilliant idea," says Will, "but you can't really ask too many questions about how they actually work."

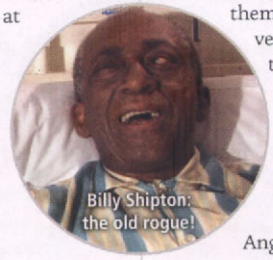
"DON'T GO INTO THE CELLAR!" shouts Michael, as Sally and Larry descend. The Angels are already down there, and Sally has something they want - the TARDIS key, which she had pocketed when she visited Wester Drumlins with Kathy. She plans to get inside the blue box, but the Angels have something up their stone sleeves...

"With the screaming faces and the stilted way the Angels move closer when the lights flicker off, they're surely the most terrifying *Doctor Who* monster ever!" says Emma, who looks like she might clamber behind the sofa at any minute.

After a bit of effort, the TARDIS door unlocks, and Larry and Sally tumble inside, where they encounter a holographic Doctor.

"It makes sense that the TARDIS has a DVD player, otherwise how would the Doctor relive his old adventures and learn new facts from the info text?" says Will.

Outside, the Angels are rocking the TARDIS from side to side, trying to force Larry and Sally out.



Billy Shipton: the old rogue!

"How does Sally know the TARDIS is leaving them behind?" wonders Michael. "That's a very odd thing for someone to say, when they've never seen it or travelled in it before. That's also the first time we've seen it dematerialise while leaving something inside behind. If only it had thought of that when Dodo came on board."

With the TARDIS gone, the four Angels are left looking into each other's eyes, and promptly freeze, never to move again. We hope.

A fair bit of time has passed when we next catch up with Sally and Larry...

"Clever Sally has got Larry out of the DVD rental business," says Michael. "She's also spotted some of the story's plot holes. She'll go far."

"Why is Sally worried about how the Doctor gets the transcript?" asks Will. "Surely Larry would have posted it online?"

"'Some things you never find out and that's okay.' Larry speaking for writers of *Doctor Who* there?" wonders Chris.

"A brilliantly neat ending," says Emma. "Making Sally the originator of the whole thing, that's wonderfully knowing, and all comes together brilliantly."

"I love the sheer joy on Sally's face when she actually sees the Doctor in the flesh," says Chris.

"What a wonderful moment!" Will agrees. "When the Doctor turns up, he's unusually blasé about being told about his future. But it does all make perfect sense. And Martha said they'd been to the moon landings four times, so lots of opportunities to leave Sally's folder of notes safely in the 1960s."

Emma smiles. "Now she's not such a Saddy Sparrow, maybe she and Larry can be happy - they even have a shop called Sparrow and Nightingale!"

"And it sells old things because Sally likes those, which was the reason she gave for going to the house in the first place," notes Will.

"What a great, experimental episode," says Emma. "It's lovely to see how much the show can deviate so much from the standard."

"I really, really, really enjoyed that," says Michael. "Very well directed and zippy enough to stop you going 'Hang on...' Some genuine, proper scares and really clever use of the Doctor's absence."

Chris wasn't quite convinced at first. "After *Love & Monsters*, I wasn't sure about another Doctor-lite episode," he admits. "But Steven Moffat's tight, fun and frightening script, coupled with some excellent direction by Hettie MacDonald and pitch-perfect performances by Carey Mulligan and the cast, and I was delighted. And the most memorable new monsters for years too," he adds.

"Scary monsters, memorable characters and a clever plot," concludes Will. "And what a sinister coda! "Hey kids, be terrified of all statues!" DWM

AND YOU SAID...

WILLIAM DIXON, VIA EMAIL:
Despite being a 'Doctor-lite' episode, you could still feel the presence of him through the Easter egg video. It still created a sense of peril without the Doctor being there.

BLAINE COUGHLAN, VIA EMAIL:
Carey Mulligan is immediately luminescent and engaging as the inquisitive young girl with an attractively alluring tomboy quality about her.

Carey Mulligan: 'Luminescent'!

SHIBESH MEHROTRA, VIA EMAIL:
This episode served as the one where Moffat came out from under the shadows. Of course, he'd written for *Doctor Who* before, but this is where he went crazy.

KEITH TUDOR, VIA EMAIL:
What a great concept 'to be killed with kindness' is, as basically each victim still got to live to old age; just in another time.

STEVE HIGGINS, VIA EMAIL:
Sally and Billy's flirting is a wonderful moment that breaks your heart a minute later – or 40 years later, depending upon your perspective...

ZOE HITCHENS, VIA EMAIL:
I literally didn't blink the whole way through because it was unmissable – but also I was far too scared!

In issue 465, The Time Team will be searching for *Utopia*, and then in 466 they'll be hearing *The Sound of Drums*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,620
ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 235
ONE OR MORE REGULARS INCARCERATED.... 277

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OH, MY STARS!

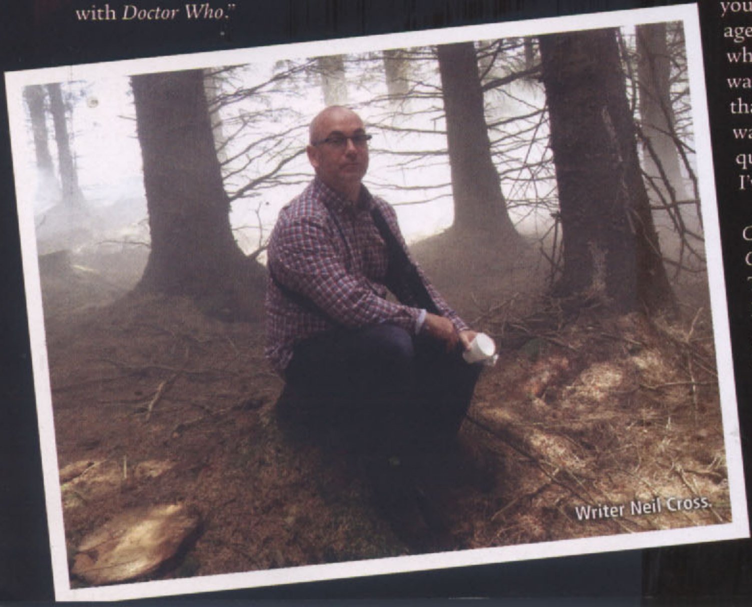
He's the creator of BBC One's hit drama *Luther* and writer of two recent *Doctor Who* episodes. Neil Cross explains how it's the Doctor who has helped him to finally impress his sister...

INTERVIEW BY **JASON ARNOPP**

Watching *Doctor Who* for the first time will always blow young minds.

For a four-year-old Neil Cross in 1973, the mind-blowing nature of the Third Doctor's Saturday evening escapades was compounded by the fact that his grandmother "was physically not entirely dissimilar to Jon Pertwee."

"She would put her fur coat on the floor for me to lie on and watch *Doctor Who*," he remembers, talking to **DWM** on a line from his home in New Zealand, four days before Peter Capaldi is declared the Twelfth Doctor. "Strangely, I do associate my grandmother with Jon Pertwee because of the colour and texture of her hair! So things like that are enmeshed in my mind. Most of my earliest childhood memories are in some way associated with *Doctor Who*."



Writer Neil Cross.

One of these recollections involves a young Neil being "treated like a little doll" by the younger of his two sisters. "She'd come home from school with her friends and take me upstairs, where they'd put make-up on me and push me around in a pram. I hated it: a terrible intrusion on my dignity! And my sister would tell me, 'You can't go downstairs, because the Daleks are there and they've killed mum and dad!'"

An imagination was arguably born on those terrorised afternoons, which would one day spawn a host of warped serial killers in Neil's own BBC show *Luther*, as well as eclipse-dark storylines for *Spooks* and various genre movies. He laughs heartily at the suggestion.

"That probably had something to do with it! Well into my teens, I certainly remember lying in bed, half in hope, half in terror, that I would hear the grinding of the TARDIS."

Neil Cross' adult mind would be blown all over again when his already impressive writing CV gained two *Doctor Who* episodes in this year's *The Rings of Akhaten* and *Hide*. During what he describes as "a strange and peripatetic childhood, moving from Bristol to Edinburgh and back," he had grown up as a confirmed *Who* fan, especially loving 1975's *The Ark in Space* ("although that's also a Steven Moffat favourite, so I can't say that one") and 1982's *Earthshock*.

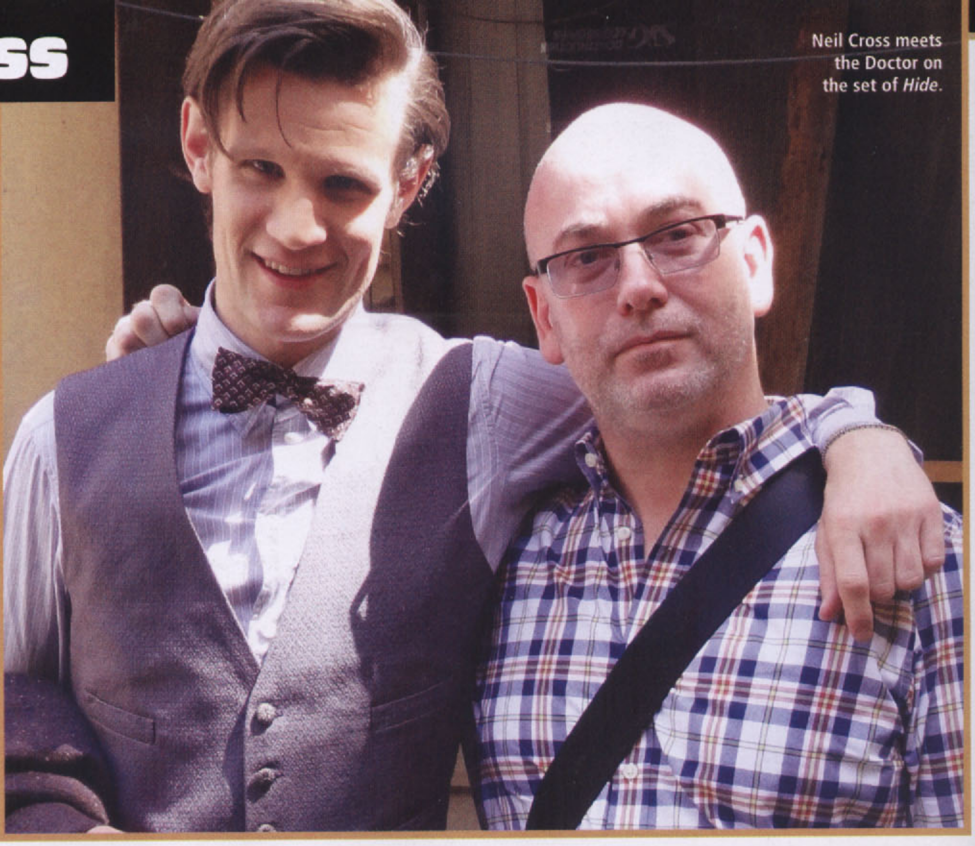
"As a child, I'd been terrified by a *Doctor Who Annual* photo of Cybermen outside St Paul's. At that time, even when *Doctor Who* was Earth-based, it didn't really take place on an Earth that I recognised. So seeing them outside a real place really confused me and I thought they must be real. But the Cybermen of the 80s are the best in terms of their ability to terrify. That's a very personal thing: it depends when you first encounter them, what age you are. But in *Earthshock*, when the Cybermen kick their way out of their freighter pods, that's a 'Woo!' moment I've always wanted to recreate, but have never quite managed to find in anything I've written."

He also singles out 2007's *Children in Need* Special *Time Crash* as a winner ("When Tennant said, 'You were my Doctor', that made me cry") and still has shelves of *Doctor Who* DVDs. "Very often at lunchtime, or when I'm just ducking work, I love to watch an episode. My children watch it with me as well. The thing I love about sharing *Doctor Who* with them, ►

Neil's first script for *Doctor Who* was *Hide*...

... which was followed by Neil's second contribution, *The Rings of Akhaten*.

"My sister would tell me, 'You can't go downstairs, because the Daleks are there and they've killed mum and dad!'"



Neil Cross meets the Doctor on the set of *Hide*.

◄ is that it's my one heirloom: a thing I can pass down to them, which they will then take into their lives."

It's a measure of Neil's *Doctor Who* fan-love, that he admits to having been "very very nervous" when it returned to TV in 2005. "I didn't watch the first season! I felt the way an awful lot of people felt about the new *Indiana Jones* movie: why do it? I'm not ashamed to admit that when I heard Billie Piper was in it, that sent out all of the wrong signals. I thought they clearly weren't taking it seriously! Christopher Eccleston obviously had enormous heft as an actor, but Billie Piper?! So I was very sceptical. Because I was in New Zealand it was actually easier to avoid, because it was on a smaller channel."

One day, during a visit to the UK, Neil caught a TV repeat of 2005's *Dalek*.

"You can imagine, can't you, watching *that* after being sceptical! I was absolutely blown away. Regardless of the fact it was *Doctor Who*, it was a remarkable piece of TV. I was duly converted. It would've been *so* easy to get that episode wrong: to either be too respectful, or too disrespectful to what had gone before. *Dalek* was fantastically respectful to its own heritage and yet able to create an entirely new, and I have to say, scary story! That was the first time I'd been scared by Daleks for a long time: the image of that thing chained up was just brilliant, like *The Exorcist* or something. And the sucker-death was great! Again, that was done both with a wink to the audience and with utter seriousness. I also loved 'Elevate!', which was pure gag, but also serious."

Neil made his abiding passion for *Doctor Who* known, "when talking to people at the BBC, or indeed anybody generally! I think my name came up in Russell T Davies' time, actually, but I never knew this until many years later. I know Caroline Skinner, who was exec producer [2011-2013], and it was Caro who actually picked up the phone to call me."

Neil says their conversation went like this...

"I know you're really busy, but I also know you love the show."

"Look, I haven't got time."

"You can write in the evenings!"

"I'd love to, but I don't wanna get it wrong and I really am so, so busy."

"Yeah, but you're such a fan and you'll do a great job!"

"So basically," Neil sums up, "Caro bullied me into doing what I most wanted to do! But I was genuinely very, *very* scared when I sat down to write."

You'll notice that one 'very' will never do for Neil. This is perhaps an insight into his penchant for the marvellously heightened and overblown, which makes *Luther* such a gruesomely special show and distinguishes his *Doctor Who* episodes. He's a very 'very very' writer – although weirdly, his work in novels tends to be the opposite.

"If I have a speciality, it would be very small, very domestic stories. There's just something about the screen that makes me wanna do stuff that makes people go 'WHAT?!' I want to spring twists that make people sit up. What leads to bad TV more than anything else, is writers believing they're smarter than their audience, when the reverse is true. The audience will see a twist coming 15 minutes beforehand. So one of the great joys is anticipating the twist that you would expect as an audience member, then subverting it and doing something else entirely. Moffat, with his unique grasp of the implications of time-travel, does that brilliantly. You cannot second-guess his stuff. When Steven Moffat's being playful and wants to surprise you, all you can do is sit back and enjoy."

> **"I'm a huge fan of Nigel Kneale and *The Stone Tape,* which is why I set *Hide* in the 1970s."**

Writing *Doctor Who* allowed Neil to finally impress his sister.

"She's never been impressed with anything I've ever done. Got a degree: 'Meh.' Got my first decent job: 'Meh.' Published my first decent book, which was the dream of my life: 'Meh.' Wrote my first thing for the screen: 'I like the first one, not sure about the second one.' Got my own show: 'God, he's handsome isn't he, that Idris Elba.' Then one day I phoned my sister and said I was writing *Doctor Who* and she *cried*."

He wrote *Hide* before *The Rings of Akhaten*, despite their reverse broadcast order. So when he came to conceive *Hide*, which came first: the ghost story or the love stories?

"The ghost story. I wanted to write a *Doctor Who* I would've watched on my nan's fur coat. I'm also a really huge fan of [*Quatermass* author] Nigel Kneale. In 1972 he did a TV play called *The Stone Tape*, which is why I set it in that period: I like the idea that *Hide* is taking place while, somewhere in that world, I'm curled up on my nan's fur coat watching Jon Pertwee! I wanted to write a very small, very restricted ghost story, but they asked me to make it bigger in the end! I already had that world-hopping element, but I did it in a slightly more 'smoke and mirrors' way. Most of the climax was in the same house, but in the alternative world the house was in daylight."

SPOOKS

Neil Cross wrote eight episodes of the TV series *Spooks*, BBC One's MI5 drama which ran for 10 blazingly tense series from 2002 to 2011. He acted as lead writer on Series Six, which saw the show adopt a different structure in one continuous 10-episode storyline.

"I got on with the people at *Spooks* and enjoyed it. I started by writing an episode for Series Five and at that point, it looked like the show was on a long, gentle but irrevocable decline. The common wisdom was that it had a few series in it but was probably on its way out. I think that's why they felt able to take the risk of shaking up Series Six. Putting together that 10-episode run involved me and the producer Katie Swinden being on the phone every night for two or three hours, across six weeks, throwing up story ideas!"

Series Six was, unsurprisingly with Neil at the tiller, one of the show's darker and nastier runs.

"They let me get away with murder! I had people being sprayed with infected blood while being interrogated by Section D! I see that now and can't believe I was allowed to do it. Once an audience understands the parameters of a fictional world, you can get away with far far more than you'd normally be able to with a regular drama."

How would Neil sum up the magic of *Spooks*?

"Its audacity. It also trod a thin line which I continue to tread every day of my working life, between quality and silliness! In a wonderful way, it embraced its own absurdity but without ever becoming a self parody. Nobody would, for an instant, believe that *Spooks* represented *anything like* the everyday lives of MI5 case officers. Nobody! So you're all involved in a joint suspension of disbelief. And I'll work on any show whose basic premise is 'Wouldn't it be cool if...'"

Team Spooks.

So you initially took the *Sapphire & Steel* budget-saving route.

"Yeah! I mean, I really love *Sapphire & Steel*."

It's surprising how comparatively few haunted house stories *Doctor Who* has told since it came back. "Yeah, it was a natural thought to me. Time-travel and ghosts are echoes of one another. What is a ghost, if not a fragment caught in time?"

There's some lovely thematic depth in *Hide*, about different types of hauntings and the nature of ghosts. That must've been nice to weave in.

"I don't wanna sound like someone accepting an award," he says with a laugh, "but one of the great joys of doing it is that Matt Smith is an *astonishingly* accomplished actor. It's always fun to write to an actor's strengths, but Matt's strengths as an actor are infinite. He can turn on a sixpence and go from being playful and light and child-like, then tap into this gravity and age and darkness, which still feel like essential components of the same being. It's a remarkable thing. So that stuff where Clara says, 'We're all ghosts to you' was really satisfying, because Matt and Jenna really gave it weight."

Neil has lived in New Zealand for 10 years, ever since he and his NZ-born wife Nadya decided that, since he was solely a novelist at the time, they could live anywhere. As a result, the *Doctor Who* script process involved no face-to-face meetings.

"It was a ridiculously simple process. I spoke to Steven at length on the phone. I'm a massive fan of a whole bunch of stuff he's done. I loved *Press Gang*, to the extent that I named a minor character in *Luther* after Lynda Day! I also loved *Joking Apart*, which was a broad comic masterpiece, cruelly ignored. We spoke for an hour or two. He said, 'What do you want to do?' I said, 'I really want to do a Nigel Kneale-ish ghost story.' He asked for a paragraph, so I sent him one. And that was that. I want to *say* it was a great existential burden, writing *Doctor Who*, but it was just a joy!"

Did that first paragraph include the final love story twist?

"No, that came later. My original concept for the end was essentially the same but a bit more horrific. Steven used the metaphor of a shark. He said, 'I like the monster idea, but is it just a shark?' I told him that I really wanted the Doctor to be scared. We had a chat about... not really making the monster more *sympathetic*... but adding another twist. So I said, 'So much of this episode is about love. Why don't we have the monster in love as well?' I think he's secretly a soppy old romantic, because he was bowled over! Shortly after that conversation, he sent me an email containing lots of exclamation marks. I thought, 'He liked that idea, then'."

Like so many other first-time *Doctor Who* scripters before him, Neil experienced the giddy rush of typing 'INT. TARDIS.'

"It felt like stepping out at Wembley Stadium! I only stumbled when it first came to dialogue for the Doctor. 'Oh my God, the Doctor's got to say something now. What does the Doctor say?!' For a while, I had to delete his cue in the script and that was my moment of existential crisis. Then when he started talking he wouldn't shut up and it was great. After 40-odd years of hearing the Doctor... it finally just came out."

Do you share Steven's theory that each Doctor is essentially the same?

"Absolutely. I honestly don't see how it could be any other way. You have to believe the continuity of the essential character."

How did you get on with writing Clara, seeing as *Hide* was the first episode Jenna Coleman shot?

"All I saw was her five-minute audition for *Asylum of the Daleks*. Steven described who Clara was: not every twist and turn, but enough to be getting on with and I did the best I could. There were a few ►

Professor Alec Palmer (Dougray Scott) and Clara (Jenna Coleman) investigate paranormal activity in *Hide*.

lines in her first scene, where they said, 'They're good lines, funny lines, but they might come across as a bit bitchy', so I trimmed some of that back. Other than that, it was quite a smooth process."

Neil flew to the UK to watch *Hide* being made, taking Nadya and his kids with him.

"By now, my air miles are Olympic standard! We were shooting in Gethin Woods in Wales one day, when the director Jamie Payne made my kids – who were then eleven and nine – monster consultants! They had to go behind the camera and tell him what was frightening. My kids got to direct *Doctor Who*, just for a second! I was desperately jealous of my own kids!"

After *Hide*, Neil was commissioned to write *The Rings of Akhaten*, something of an eleventh hour affair.

"It was a weird one. They liked *Hide* and it shot well. I was in the UK and met Steven for a drink, during which he asked if I'd write Episode 2. The idea was that it was the companion's first post-Earth adventure. Steven said, 'What always happens is, the Doctor says he'll show the companion the wonders of the universe and then they spend the episode being chased along corridors by Wolflings or something instead. Wouldn't it be nice if Clara actually got to see some wonders of the universe!'"

Rings' intended scale meant that its story was partly dictated by resources. "It was a way of working which was entirely opposite to the way I usually work," Neil says. "I sat down with Caro and Marcus [Wilson, producer] and said, 'How do we make this really big without any extra money? Do you have unused monster costumes? A library of CGI spaceships which were never really used?' So the story developed that way. Marcus had always wanted to do speeder bikes. In the end, they had slightly more in common with *Flash Gordon* speeder bikes than *Star Wars* ones!"

Did you have half a showrunner hat on, while creating this episode? Steven has said it's been a weight off his shoulders to have writers with that kind of pedigree.

Grandfather's Alarm Clock starts to wake up...

"The people who loved *The Rings of Akhaten* loved it more than anything else I'd ever written!"

"Yeah, well... I'd hesitate to say that, because it's Steven's show and everything was still run past him. But it was a very hands-on and ground-up way of working. A really satisfying logistical challenge and, like everything in television, very rushed and very late!"

Neil's first stab at the pre-credit sequence was very different to what ended up onscreen.

"I originally did something a bit odd that I thought was really good fun. I wanted to draw a contrast between Earth and this place they go to, for the audience as well as Clara. So I had quite a long scene in the kitchen: it was a kind of *Doctor Who* kitchen sink thing. The Doctor wanted Clara to come and travel, but she was saying, 'I can't, I've got all this stuff to do. I've got a job, I've got responsibilities.' The little boy came in and asked if the Doctor was Clara's boyfriend. The idea was that you'd go from this mundane kitchen sink scene to a *massive* planet somewhere.

"Steven was very very keen, given the nature of Clara's story, that the Doctor should investigate her, via her parents. So I did my revised version and Steven sent another 'exclamation marks' email, going 'THE LEAF!!!! THE LEAF!!!!' He's great at that: completely unaffected and honest reactions. When he loves something, his excitement is unadulterated and very pure. Infectious."

Nice, too, that the leaf ends up being integral to the climax's resolution.

"Yeah, originally I gave the Doctor a big speech to defeat the vampire planet. I love HP Lovecraft and I loved the idea of the Doctor facing down one of Lovecraft's Old Gods: an alien so alien that it's practically a supernatural being. Steven rightly said that he'd already had the Doctor do this a couple of times: at the end of *The Eleventh Hour* when he faced down the Atraxi, for instance. He was really keen that Clara should save the day. So I was left thinking, 'How on *Earth* can Clara save the day?' I walked around my house for a bit, then thought, 'Oh my God! I can use the leaf!' The leaf only became Clara's tool of triumph on the third draft."

Isn't it funny how something can slot into place in a story, then feel like it was always meant to be?

"I think at some level, at the back of your head, there *is* a part of you that knows. I had a bad writing day today and it's because I'm stuck on a story

LUTHER

Luther is Neil Cross' own brainchild: a gloriously heightened BBC One cop drama starring Idris Elba. Its third series was broadcast this summer, seeing the shock demise of a prominent character ("There was an element of *Spooks* in that," Neil says. "Embrace the slaughter of characters you love.")

"I was gigging around as a writer," he recalls, "and the BBC asked me to come and work with them in-house. The BBC's Kate Harwood said that, at that time, most of their crime dramas were ensemble pieces and forensics-based. What they really missed were the classic detectives like *Columbo* or *Morse*. I said, 'Have I got an idea for you!'"

Cue Neil diving in head-first and having tremendous fun.

"Oh, it was great. I got the chance to absolutely make the TV show that I wanted to see. I can see all the shows I love in *Luther*. I've very publically acknowledged its huge debt to *Columbo*. I can't write mysteries and what I loved about *Columbo* is that there's no mystery. You saw the crime being committed: the only mystery is how on Earth Columbo's going to prove it. There's nothing about *Columbo* that I don't love. Luther even has the coat and the car! Idris Elba is great to work with and we've never disagreed about any element of the show. But the *only* time I ever saw disappointment is when he saw the car he'd be driving. I think his soul was crushed! Not just a Volvo, but a 25-year-old Volvo! He took it on the chin, God love him, and it's become a little icon in its own right. It's not sleek or cool, just like the TARDIS isn't sleek or cool. The less cool something is, the more cool it becomes."

Would it be too simplistic to say that *Luther* is your *Doctor Who*?

"It absolutely is my *Doctor Who*. People say *Luther* isn't very realistic, but that's not what it tries to do. Essentially, *Luther* is a 'monster of the week' show. It has much much more in common with *Doctor Who* and *The X-Files* than *Inspector Morse*. And to their credit, that was something the BBC absolutely embraced and told me to run with it. By Series Two, I knew people had understood Luther's world when the *Daily Telegraph* said an episode contained 'possibly the most frightening scene ever broadcast on mainstream British television'... and gave us five stars! We got very healthy ratings and Series Three has just gone bonkers! I'm very proud of it."

Idris Elba in Neil's BBC One drama *Luther*.

point. I get so frustrated with myself because I know that I know the answer: I just can't get to it! I have a shower, get out of the house, but it refuses to happen until it's ready to happen."

When it came to the episode's songs, Neil worked in tandem with composer Murray Gold.

"Murray is, in many ways, the soul of *Doctor Who*. When I'm depressed I put on [Murray's Eleventh Doctor theme] *I Am The Doctor*. You cannot be sad when you hear that! 'Genius' is an overused term, but I think Murray is one. And since he's a genius, I thought it'd be great if he did half the work! So I gave Murray and the director Farren Blackburn a logistical nightmare. It was a very difficult thing to do."

Given that Murray wrote the lyrics, how did that work in the script?

"Oh, I would write something like, 'The scarlet-robed monk intones a low monotonous prayer.' Then halfway through the scene I'd write, 'The prayer kicks up to a different key'."

The music definitely helps make *Rings* a unique episode. Obviously, an inevitable by-product of an episode being different is some fans won't respond so well.

"It had a much more mixed response than *Hide* did," he acknowledges. "I had the ultimate writer's nightmare! **DWM** hated it! *The Sun* hated it. But the good reviews were really good. And I had so many letters and emails and Facebook messages from kids, between nine and 15, who had experienced bullying. The episode had affected them massively. I had one message from a girl telling me it had changed her mind about suicide. I don't wanna sound like an old hippy, but that's *heavy duty*. So the people who *did* like *Rings*, loved it more than anything else I'd ever written! Strange.

"It would've been a bit easier to play it a bit safer," he considers. "You know, maybe there were things I'd do differently next time. Certain things that people didn't like, were a function of practicalities. Some thought there was too much Clara in the first act, but we had scheduling issues, so I had to find 10 pages without Matt. He had to do pick-ups or reshoots for Neil Gaiman's Cyberman episode. And I happen to like those scenes between Clara and Merry a lot. You could say it was a bit slow at the beginning, but I think that's good! It doesn't have to constantly be at the same pace. One of the first things I said to Steven is that we'd need to give Clara some time to look at things through wide eyes."

A leaf out of Clara's book...

Neil has never watched anything he's written go out on TV. "It's horrible. My first episode to go out was the riskier prospect of the two, so that was sick-making. I just pretended it wasn't happening. Steven told me not to read anything afterwards. He also said that any episode's place in the pantheon is not really established until a year after it goes out. It might be that *Rings* becomes rehabilitated in some fans' hearts... or they might hate it forevermore! It's in the nature of the show, which is why I pre-emptively pity the new Doctor! I remember my sister phoning me up after the first David Tennant episode: 'I don't like him.' In retrospect, it seems ridiculous not to love David Tennant's Doctor."

Neil Cross is one of the industry's busier writers, with various movies and TV series on the go at any given moment. When **DWM** speaks to him, he's toiling over new US TV show *Crossbones* ("My friends call it Neilbones!"), which he describes as "a slightly steampunky eighteenth-century pirate version of *Spooks*, with John Malkovich as Blackbeard. We've acquired nine square miles of ex-US naval land in Puerto Rico, where we're building an eighteenth-century pirate town. *Crossbones* is absolutely bonkers: it bears absolutely no resemblance to anything that's happened in the world ever!"

He's written for a couple of recent Guillermo Del Toro projects: the horror film *Mama* ("It was successful, far beyond our aspirations – into profit on its first day!") and the mega-hit *Pacific Rim*, for which his script role was uncredited.

"Other than some structural heavy-lifting, there's not a lot of my work left," he says. "It was always going to be a polish, but it was fun. Actually... it was boring! I went to the set in Toronto and I was most interested in the special effects because the budget was enormous. The special effects unit looked like a call centre! Young men with beards and action figures, hunched over computers."

He's also written a new movie version of *Day of the Triffids*, produced by *The Evil Dead*'s director Sam Raimi. "Doing *Triffids* was a tiny bit like doing *Doctor Who*," he says. "I've less personal love for *Day of the Triffids*, but I'm aware it has a particular place in the British psychology. What's interesting about tackling it, is the degree to which other movies have ripped off its entire structure. Alex Garner has made no secret that *28 Days Later* is *Day of the Triffids* beat for beat, with fast-moving zombies instead of slow-moving plants. My adaptation is very true to the [1951] novel, but it's a new version."

Neil would seem to have the writer's dream scenario: working on other people's projects across various media as well as having his own babies in *Luther* and *Crossbones*. Since he's at the eye of that tornado, does he *feel* ideally placed?

"Yeah. Part of the reason I'm so busy is that I know I'm insanely privileged at the moment and it won't last forever. It *cannot* last forever! I'm aware of the maelstrom around me, but one of the great advantages of living in New Zealand is that I'm able to do the work for its own sake. I don't have to set foot in Puerto Rico for another two months. If I had to write *Crossbones* there, while dozens and dozens of people are building this set, working very very hard, based on a few silly stories that I've typed up on a laptop, I'd have some kind of nervous collapse. This way, I get to just care about the stories, which is ideal."

Most writers have themes to which they return over and over throughout their career, whether consciously or otherwise. What are Neil's?

"The thematic bucket of vomit that I've been chained to since I was about nine, is the moral complexity of anti-heroism. I've always been interested in good people who do bad things for understandable reasons. If there's one thing I keep coming back to, in various ways, that'd be it. In 1978, when I was nine, I would not have had a conversation with anyone whose favourite character was Luke Skywalker rather than Han Solo. And of *course* Han shot first, because that's who Han is and was. I just love the anti-hero."

We suspect we know the answer to this question, but would Neil be up for writing more *Doctor Who*?

"Oh, I'd bite Steven's arm off, even if it meant working nights."

And in the far-flung future, when Steven eventually relinquishes the showrunner crown, might Neil be interested? He takes a moment to think about this.

"Well... that's such a complicated question, because I've got two contradictory and equally powerful responses. The nine-year-old in me thinks, 'Oh God, YEAH, let me get my hands on it, I would KILL!' On the other hand, the pressure of it and the sheer visibility of it... I wrote to Steven today about speculation over the new Doctor, saying that if I was in his position right now, I would be ensconced in a yurt in some country where they'd never heard of the internet.

"So the child in me absolutely says 'Yes!'," he summarises. "The adult in me wonders how on Earth you deal with the pressure of a show that's *that* visible."

It's not hard to imagine, though, that the child would eventually win.

Neil Cross laughs uproariously. "Ohhh... well, that child's been winning my entire life..." **DWM**

Matt Smith is "an astonishingly accomplished actor," says Neil.

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COMPILED BY **PETER GRIFFITHS**

★ BOOKS FICTION ★

RANK	BOOK	AVERAGE OUT OF 10
1	Shada	9.11
2	The Child of Time	8.36
3	The Wheel of Ice	7.85
4	The Crimson Hand	7.73
5	Magic of the Angels	7.38
6	Dark Horizons	7.21
7	Step Back in Time	7.00
8	The Dalek Project	6.88
9	Melody Malone: The Angel's Kiss	6.83
10	Torchwood: Exodus Code	5.89
11	Monstrous Monsters	3.50

GARETH ROBERTS, AUTHOR OF *SHADA*:
"*Shada* was one of the toughest jobs of my career, so I'm delighted that the grinding graft that went into writing it translated into happiness for those reading it. Thanks to **DWM** readers and of course to the immortal genius of Douglas Adams."

★ BOOKS NON-FICTION ★

RANK	BOOK	% VOTE
1	A History of the Universe in 100 Objects	22%
2	Patrick Troughton: the Biography	18%
3	Behind the Sofa	17%
4	A History	15%
5	The Comic Strip Companion	7%
	Others	21%

JAMES GOSS AND STEVE TRIBE, WRITERS OF *A HISTORY OF THE UNIVERSE IN 100 OBJECTS*:
"Huge thanks to everyone who read, enjoyed and voted. Enormous thanks to Paul Lang and Peter McKinstry for making it look so lovely and voteworthy."

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The Doctor's Pipe
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065
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2011

★ AUDIO BIG FINISH ★

RANK	AUDIO	AVERAGE OUT OF 10
1	The Lost Stories: The Fourth Doctor	9.33
2	Dark Eyes	9.13
3	Jago & Litefoot – Series Four	9.00
4	The Last Post	8.92
5	Gods and Monsters	8.63
6	Return of the Rocket Men	8.56
7	Protect and Survive	8.47
8	The Time Museum	8.25
9	Trail of the White Worm	8.22
10	The First Sontarans	8.19

DAVID RICHARDSON, BIG FINISH PRODUCER:
"*The Fourth Doctor* box set was a real labour of love for all of us – a chance to finally make two stories, *Foe from the Future* and *Valley of Death*, that we'd known about for years but had never completed the journey to television in the 1970s. It was also a chance to recreate the *Doctor Who* that we had loved in our childhoods – I made this one for my 13-year-old self. I'm thrilled so many other people loved it too..."

NICHOLAS BRIGGS, EXECUTIVE PRODUCER:
"Finally getting Tom Baker to join in the fun with the Big Finish audio adventures has given us so many great times. Here, producer David Richardson, director Ken Bentley and adaptors John Dorney and Jonny Morris created such a lovely slice of authentic 'nearly on television' *Doctor Who*, which many listeners rightly found irresistible!"

★ AUDIO AUDIOGO ★

RANK	AUDIO	AVERAGE OUT OF 10
1	The Lost TV Episodes Collection Four: 1967	9.50
2	The Lost TV Episodes Collection Five: 1967-1969	9.33
3	Shada	8.38
4	Torchwood: Fallout	8.17
5	The Aztecs	8.00
6	The Highlanders	8.00
7	The Sea-Devils	8.00
8	Torchwood: Army of One	7.80
9	Torchwood: Exodus Code	7.50
10	Earthshock	7.44

★ BEST DVD RELEASE ★

RANK	DVD	% VOTE
1	The Ambassadors of Death	17%
2	The Dæmons	16%
3	UNIT Files (Invasion of Dinosaurs/The Android Invasion)	10%
4	Ace Adventures (Dragonfire/The Happiness Patrol)	8%
5	Series 7: Part 1	7%
6	Revisitations 3 (Tomb/The Three Doctors/Robots of Death)	6%
7	The Sarah Jane Adventures: Series Five	6%
8	Vengeance on Varos – Special Edition	6%
9	The Greatest Show in the Galaxy	5%
10	Planet of Giants	4%
	Others	15%

★ BEST DVD EXTRA ★

RANK	DVD EXTRA	% VOTE
1	Looking for Peter (The Sensorites)	17%
2	Second Time Around (The Krotons)	16%
3	When Worlds Collide (The Happiness Patrol)	10%
4	Pond Life (Series 7: Part 1)	6%
5	The Show Must Go On (Greatest Show)	6%
6	Asylum of the Daleks Prequel (Series 7: Part 1)	5%
7	Living With Levene (The Claws of Axos)	4%
8	Rediscovering The Urge to Live (Planet of Giants)	3%
9	Nice or Nasty (Vengeance on Varos)	3%
10	Idiot's Lantern (Vengeance on Varos)	3%
	Others	15%

CHRIS CHAPMAN, DIRECTOR OF *LOOKING FOR PETER*: "That really is amazingly awesome news! Huge thanks to everyone who voted and to Peter Newman and his family who made this all possible. I'm sure Peter himself would have been bemused and delighted to see that his good work lingers on." **TOBY HADOKE, PRESENTER:** "I'm proud to have uncovered some brand new information about a figure hitherto totally unknown: thanks to Chris, Richard Bignell and Peter R Newman's family, and also to Peter himself – I'm glad I found him when I went looking."

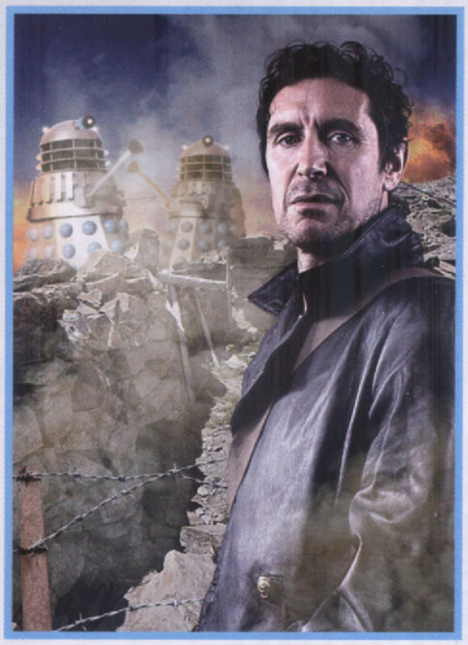
BBC DOCTOR WHO MAGAZINE

★ BEST ISSUE OF DWM ★

RANK	DWM ISSUE	% VOTE
1	DWM 455	15%
2	DWM 454	12%
3	DWM 450	9%
4	DWM 445	8%
5	DWM 443	7%
	Others	49%

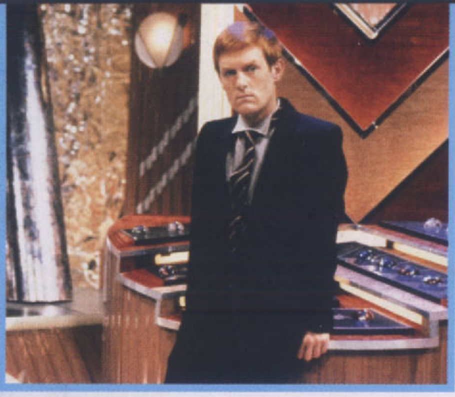
★ BEST COVER ★

RANK	DWM ISSUE	% VOTE
1	**DWM** 454 (Paul McGann – The Dark Doctor)	24%
2	**DWM** 447 (Every Dalek Ever!)	19%
3	**DWM** 445 (Sophie Aldred – Ace)	13%
4	**DWM** 449 (Some Body That I Used To Know)	12%
5	**DWM** 455 (The Snowmen)	11%
	Others	14%



★ BEST COMIC STRIP ★

RANK	DWM ISSUE	AVE/10
1	Imaginary Enemies (**DWM** 455)	7.75
2	The Broken Man (**DWM** 451-454)	7.66
3	The Chains of Olympus (**DWM** 442-445)	7.54
4	Sticks and Stones (**DWM** 446-447)	7.40
5	The Cornucopia Caper (**DWM** 448-450)	6.81



★ BEST INTERVIEW ★

RANK	INTERVIEWEE	% VOTE
1	Mark Strickson (**DWM** 446)	14%
2	Matt Smith & Patrick Troughton (**DWM** 450)	14%
3	William Russell (**DWM** 448)	13%
4	Sophie Aldred (**DWM** 445)	11%
5	Robert Banks Stewart (**DWM** 443)	9%
	Others	39%

★ BEST SPECIAL FEATURE ★

RANK	FEATURE	% VOTE
1	Doctor Who Overseas (**DWM** 444-445)	13%
2	The Trial of John Nathan-Turner (**DWM** 451-452)	13%
3	The Man from Atlantis... (**DWM** 443)	12%
4	The Doctor's Doctor: Caroline John (**DWM** 450)	12%
5	Dark Days (**DWM** 454)	11%
	Others	39%

★ BEST DWM REGULAR ★

RANK (2011 RANK)	REGULAR FEATURE	AVE/10
1 (1)	The **DWM** Review	8.94
2 (2)	Gallifrey Guardian	8.35
3 (9)	Coming Soon	8.13
4 (4)	Countdown to 50	8.04
5 (6)	The Fact of Fiction	7.75
6 (5)	Episode Previews	7.63
7 (3)	Production Notes	7.60
8 (10)	The Comic Strip	7.32
9 (8)	Galaxy Forum	7.14
10 (12)	Wotcha!	7.10
11 (13)	Public Image	6.92
12 (15)	Competitions	6.80
13 (14)	Beyond the TARDIS	6.73
14 (11)	A Battle of Wits	6.71
15 (7)	The Time Team	6.54
16 (–)	Beyond the TARDIS Extra	6.41
17 (16)	Crossword	5.48

THE DWM REVIEW

Vengeance on Varos

PICK OF THE MONTH

'The powerfully repellent society on Varos is begging for an equally powerful riposte – but doesn't get...'

THE DWM REVIEW

THIS ISSUE

COMING SOON...

The Dæmons

PICK OF THE MONTH

DOCTOR WHO OVERSEAS

The RISE and FALL of DOCTOR WHO's EMPIRE!

'Had it not been for overseas sales, there might be less than a dozen 60s episodes left in the archives.'

THE FACT OF FICTION

REMEMBRANCE OF THE DALEKS

The Doctor returns to London in 1963, where he once left something behind. Something dangerous that the Daleks now want for themselves...

FEATURE BY **JONATHAN MORRIS**

"Crush the lesser races! Conquer the galaxy! Unimaginable power! Unlimited rice pudding!"

1988 was a funny time to be a *Doctor Who* fan. The show had just been reprieved from cancellation and was still on the 'critically endangered' list. The introduction of a new Doctor in 1987 had given it a new sense of purpose, as Sylvester McCoy brought his own natural eccentricity to the role, and his first season ushered in a fresh, forward-looking approach to the scripts; *Paradise Towers* introduced an element of social commentary; *Delta and the Bannermen* was dynamic and summery, and *Dragonfire*... ended with a very good special effect.

But despite this renewed vigour, the show's production values had not kept up with the times, switching between chintzy studio-bound adventures and outdoor excursions shot in the full glare of videotape. It wasn't a confident show, it was a one-false-step-away-from-embarrassment show, and expectations for the 1988 series were not high.

And so, when the first episode was broadcast, fans were in for a shock. That shock came ten minutes into the episode, where a soldier is exterminated by an unseen Dalek, and we see his skeleton as he is flung backwards into the air. *Doctor Who* had never done that before! Suddenly, incredibly, *Doctor Who* was back, with explosions, stunts, soldiers, snappy dialogue and tight, clever plotting. And how could it top the extermination? By showing us a Dalek going up stairs, that's how!

Those were heady days, 25 years ago. This story is as old now as the very first William Hartnell story was then. But it's barely dated at all; if any twentieth-century story matches the pace and style of the twenty-first, it's this.

© DAVID RICHARDSON

PART ONE

FIRST BROADCAST: 5 OCTOBER 1988

An alien spacecraft hovers over the Earth...

■ The second instance of a pre-titles sequence in the show's history after 1987's *Time and the Rani* (save for the reprise of *Logopolis* (1981) at the beginning of *Castrovalva* (1982), and an excerpt of *The Dalek Invasion of Earth* (1964) before *The Five Doctors* (1983)). The rehearsal scripts specified it should be accompanied by a montage of radio and TV broadcasts from 1963 in English, American, French and Russian.

■ The montage consists of: US President John F Kennedy, recorded at the American University in Washington DC on 10 June 1963 ("Our most basic common link"); Charles de Gaulle opposing UK entry to the Common Market ("En posant leur candidature") in Paris on 14 January 1963, the Duke of Edinburgh wishing Kenya a "peaceful, successful and prosperous future" in Nairobi on 10 December 1963; Martin Luther King, recorded at Washington DC on 28 August 1963 ("I have a dream"); and John F Kennedy again, recorded at the Rathous Schöneberg, Berlin on 26 June, 1963 ("Ich bin ein Berliner").

■ Other elements planned for the montage were: *Only a Pawn in their Game* by Bob Dylan (performed at the same event as Martin Luther King's speech, released on *The Times they are a-Changin'* LP in 1964); Nikita Kruschev recorded at the United Nations on 12 October 1960; sports commentators reporting the winner of the Grand National on 30 March 1963 and a save by Gordon Banks during the Cup Final on 25 May 1963; the Queen announcing the Pacific Telephone Cable on 2 December 1963; a recording of the Pope; and a news reporter describing the Beatles' fans at London Airport on 22 April 1964.

■ Buckingham Palace refused permission for the Queen to be included in the montage. Bob Dylan enthusiastically gave permission for his song to be used but unfortunately it was cut during the editing process.

"Our most basic common link is that we all inhabit this small planet..."

A young girl (Jasmine Breaks) stands at the gates of Coal Hill School, watching the Doctor (Sylvester McCoy) and Ace (Sophie Aldred). The Doctor is intrigued by a mysterious black van with a large aerial. Ace complains about feeling hungry so the Doctor gives her some money and sends her to a nearby cafe.

■ Coal Hill School being the setting of the first episode of *Doctor Who*, *An Unearthly Child* (1963) where the Doctor's granddaughter Susan was a pupil (but in that episode, Coal Hill seems to be a modern building, rather than the Victorian building seen here, and the pupils don't wear a school uniform). This story establishes the location of that episode (and sections of 1985's *Attack of the Cybermen*) as Shoreditch in the East End of London.

■ The rehearsal script gives the date as December 1963 and indicates that we should hear *Stay* by The Hollies on a transistor radio (a Top Ten hit in November 1963). It also includes an extensive reference to 1987's *Delta and the Bannermen*, Ace complaining that she's sick of eating honey, the Doctor protesting that the Hibiscus Blossom in the TARDIS was a gift.

■ As the pupils are entering the building the implication is that this scene takes place early in the morning, creating a slight continuity problem as the school is deserted when the Doctor and Ace return later on (the events of the episode not really being sufficient to account for a whole day).

■ Songs from The Smiths' *The World Won't Listen* LP (1986) and Aztec Camera's *Love* LP (1987) were considered as tracks for Ace to be listening to on her stereo. ►

"You are the Doctor, you are the enemy of the Daleks! You will be exterminated! Exterminate! Exterminate!"

ESSENTIAL INFO

■ In 1987, as *Doctor Who* approached its twenty-fifth anniversary, producer John Nathan-Turner and script editor Andrew Cartmel realised that no celebration would be complete without the return of the show's greatest villains, the Daleks. Every Doctor had faced them at some point and it was time the Seventh Doctor, Sylvester McCoy, had his turn.

■ After initially approaching the Daleks' creator, Terry Nation, Nathan-Turner and Cartmel turned to a writer new to television, Ben Aaronovitch. After sending in a story called *Nightfall*, Aaronovitch had been invited to come up with a three-part serial. This story, originally called *Storm Over Avallion*, later became *Battlefield* (1989), and it was on the strength of these scripts that Aaronovitch was asked to write the Dalek story.

■ Bearing in mind the anniversary theme, Aaronovitch set the story in 1963 and included numerous links to the very first episode (even including a meta-fictional reference to its broadcast), along with references to previous Dalek stories (the idea of making Davros the Emperor Dalek coming at the suggestion of Visual Effects designer Mike Tucker). The story also clearly repudiated the myth about Daleks being unable to climb stairs (not that it made any difference to newspaper cartoonists!)

■ The 1963 setting also inspired Aaronovitch to thematically reflect the social issues of the time, drawing a parallel between the Daleks and the fascist revival, and the Daleks' racially-motivated division and the prevailing culture of racial prejudice.

■ Another element of the brief was to re-imagine the Doctor as a darker, more enigmatic figure. Aaronovitch expanded this in the novelisation, including flashbacks to a mysterious figure present alongside Omega and Rassilon. This novelisation proved influential over the *New Adventures* series of original *Doctor Who* novels published by Virgin Publishing from 1991-97.

■ Despite extensive promotion and the story's great script, slick direction and vastly improved production values, the story's ratings suffered due to being broadcast against ITV's *Coronation Street*, peaking at 5.8 million with Part Two and falling to 5 million two weeks later. Nevertheless it has remained a firm fan favourite, coming fourteenth in **DWM**'s *Mighty 200* poll in 2009.

Mike and Ace were unsure about the motives of their chaperone.

'In Ben Aaronovitch's novelisation, the Dalek recognises the Doctor as the Ka Faraq Gatri, "bringer of darkness."'

■ Ace refers to a 'CB', alluding to a then-popular hobby of communicating via domestic 'Citizens Band' radio.

Ace enters Harry's cafe, arousing the attention of Mike Smith (Dursley McLinden).

■ Mike is reading a copy of the *Daily Mirror* from 7 September 1963, the headline 'Give your passport to police' referring to the recent arrest of Christine Keeler in what would become known as the Profumo Affair.

■ The jukebox plays a sound-alike recording of *Return to Sender* by Elvis Presley, a Number One hit in November 1962, where the rehearsal script had suggested it should be playing *Runaround Sue*, a hit for Dion in November 1961.

While the Doctor investigates the aerial, Ace buys some sandwiches from Harry (Harry Fowler).

■ Harry refers to having served in the war; the Second World War having ended 18 years previously.

■ *Do You Want to Know a Secret* by The Beatles is now playing on the jukebox; an album track from their March 1963 LP *Please Please Me*, it became a Number Two hit for Billy J Kramer and the Dakotas in May of the same year. The initial 2001 DVD release featured the Billy J Kramer version of the track, but The Beatles was restored for later reissues.

■ The calendar in the cafe suggests the date is during November 1963.

The Doctor examines some burn marks in the playground of the school, watched by the girl, then returns to the van. He climbs inside where Professor Rachel Jensen (Pamela Salem) is monitoring a magnetic fluctuation originating from the school. She receives a call from Group Captain Gilmore informing her that he is under attack at the 'secondary source'. Picking up Ace and Mike, they head to Totter's Lane.

■ The rehearsal script includes an extra scene after this point, Ace asking the Doctor what's going on. He replies, "What you said you wanted, adventure, excitement, that sort of thing." "This is not what I had in mind," says Ace. "Excitement never is, if you could anticipate it, it wouldn't be exciting," the Doctor replies. The last two lines were cut in the revised rehearsal script (dated 22 February). In both scripts, Gilmore is a Colonel rather than a Group Captain.

■ Given the calamitous effect of the shuttle landing in Part Three, it's surprising that it seems to have landed before without causing a disturbance; unless, of course, the Daleks immediately took control of the Headmaster and ordered him to replace all the windows. Perhaps this is why the school needs a new caretaker, because the last one was fed up of replacing mysteriously broken windows? Or was he killed defying the Daleks?

The van arrives at the junkyard of IM Forman, 76 Totter's Lane, where the Doctor meets Group Captain Gilmore (Simon Williams), who shows him the corpse of a soldier called Mathews. The Doctor examines the body and tells Gilmore he was killed by a projected energy weapon.

■ Unfortunately, the reference to *An Unearthly Child* is spoilt by the fact that in that episode the name of the junkyard owner was spelt 'Foreman'. How this mistake was made is something of a mystery, as the name is spelt correctly in the script. The design drawings were shown to fan John Ainsworth but in his delight in seeing that the gate matched the one in *An Unearthly Child* he failed to spot that designer Martin Collins had spelt the name wrong. On the day of shooting producer John Nathan-Turner had the sign repainted because of another error (sources differ as to what it was), but nobody noticed that the name had been rendered incorrectly until it was too late.

■ The original intention was to shoot these scenes at the same Acton location used for Totter's Lane in *Attack of the Cybermen*; however, the use of explosives precluded this, so it was shot instead at the Kew Bridge Steam Museum, meaning that the junkyard didn't resemble *either* of its previous appearances!

■ Several lines were cut from the rehearsal script at the beginning of this scene, Gilmore explaining to Mike that "Miss Williams detected an increase in the signal, Mathews investigated and there was some kind of explosion." It also has Ace appearing after Rachel vouches for the Doctor, with Mike being surprised by her presence (not having seen her get into the van). This whole sequence was originally set in Totter's Lane outside the junkyard with the Dalek being trapped in the yard itself.

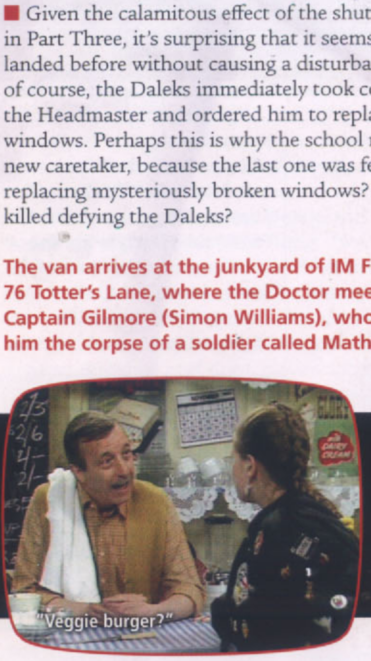
Mike and Ace sprint over to a second van where Allison Williams (Karen Gledhill) asks about Mathews. The Doctor tells Gilmore that whatever killed Mathews is trapped in the junkyard.

■ A brief exchange was cut from the rehearsal script, Gilmore suggesting "There could be a back way out," Rachel replying "Sergeant Smith would know, he lives around here."

A lorry arrives with a squad of soldiers. Gilmore orders Sergeant Embery (Peter Hamilton) to have them take up positions covering the lean-to shed at the far end of the junkyard. Mike orders two soldiers to take Mathews back to the truck. As they drag away the corpse, one of them is hit by a laser blast.

■ ...introducing a new 'skeletal' extermination effect, retained in the series ever since. The Dalek's point-of-view shot was also updated, not having been seen since 1979's *Destiny of the Daleks*.

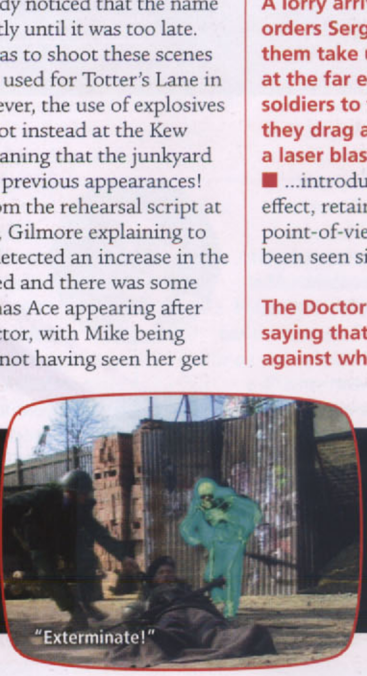
The Doctor tells Gilmore to order his men back, saying that nothing he possesses will be effective against what is in the shed.



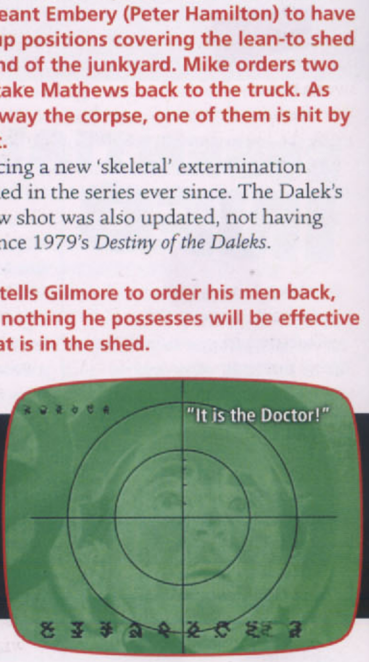
"Veggie burger?"

I.M.FORMAN
Scrap Merch
76 TOTTERS L

"Don't look, but they've spelt the name wrong."



"Exterminate!"



"It is the Doctor!"

- ... later disproved when Ace takes out a Dalek with an anti-tank rocket.
- The script specifies that Gilmore pulls out a 'chunky service revolver'.
- The Doctor inadvertently calls Gilmore "Brigadier," a reference to the character of Brigadier Alistair Gordon Lethbridge-Stewart who had frequently ordered his men to fire at alien beings to no avail ever since his first appearance (as a Colonel) in *The Web of Fear* (1968).
- The Doctor tells Gilmore the Daleks' armour is made of 'bonded polycarbide'; in *The Dalek Invasion of Earth* the metal is called 'Dalekanium' but that is a name given to it by Dortmun (the term was first used in the *Dalek Book* published in 1964). Only in 2007's *Daleks in Manhattan/Evolution of the Daleks* is it categorically stated that Dalek casings are made of Dalekanium.

Gilmore orders his men to fire grenades into the shed. The shed explodes. Mike goes to call for an ambulance and narrowly misses being hit by another laser blast. The soldiers resume firing and a lone Dalek emerges from the remains of the lean-to.

- In the revised rehearsal script Embery names his fellow soldiers Amery, Bellos and Abbot. The Doctor's muttered exclamation of "Humans!" replaced the more baroque "You misbegotten military masochistic moron."
- In the rehearsal scripts the Dalek shoots another soldier and hits the side of the van, causing it to melt, before it finally fires at Mike.
- In the rehearsal scripts the Dalek is described as 'blue with silver trimming'; the original idea was for the Dalek factions to be red and blue, rather than black versus white.
- Presumably the Dalek came to the junkyard to check if the Hand of Omega was concealed there.

The Doctor shouts at the soldiers to aim for its eyepiece.

- The eyepiece being susceptible to bullets, as established in 1984's *Resurrection of the Daleks*.
- Gilmore shouting at his men to "Wait for a target, damn you!" was edited to "Wait for a target" in the revised rehearsal script.

The Doctor borrows Ace's last two cans of Nitro-Nine and uses them to destroy the Dalek.

- The Doctor's line to lure the Dalek originally being "What's the matter, you mutagenic abomination, don't you recognise your sworn enemy?"
- In Ben Aaronovitch's novelisation, published in 1990, the Dalek recognises the Doctor as the Ka Faraq Gatri, 'enemy of the Daleks – bringer of darkness'.

The Doctor and Ace drive off in the black van as Gilmore, Rachel and Allison examine the destroyed Dalek.

- In the rehearsal scripts, Rachel calls to Ace to "Come back you stupid girl" when she runs to see if the Doctor's hurt, adding "Aghhh, kids these days." Rachel's examination of the Dalek also included more dialogue, her reasoning "This must be the sensory apparatus" while Allison points to what she thinks is control circuitry. "Possibly," Rachel replies. "Advanced though, not transistors, we'll have to get this under the microscope at the la –" before she gags at the smell.
- In the rehearsal script after the Doctor tells Ace it's the wrong Dalek, she asks what the right Dalek would be like, "better or worse?" This prompts him to ask her age, with Ace giving it as 17. After the Doctor tells Mike they are "borrowing" the van, he tells Mike to "tell Gilmore to make sure the Dalek is inoperative, before going near it." Mike asks what a Dalek is, and Ace replies, "The thing with the Christmas lights on its head, stupid." The Doctor asks Mike to do something for him if he sees another Dalek. "Run very fast in the opposite direction." The script then indicates there should be a reprise of *Runaround Sue*.

The Doctor gets his bearings.

- As this explanation was cut, it created a minor continuity error, as Rachel uses the term 'Dalek' in her next two scenes (though she could have heard the name from when the Doctor taunts it). The novelisation avoids this problem by rewriting those scenes and having the term introduced in the HQ scene where the Doctor requests an evacuation.

As she drives, the Doctor explains to Ace that the Daleks are the mutated remains of a species called Kaleds from Skaro, who had a nuclear war with the Thals before having the resulting mutations placed in war machines by their chief scientist, Davros.

- ... referring to the events of *Genesis of the Daleks* (1975). The novelisation includes the Doctor recalling the death of Temmosus from the first Dalek story (1963-64) and the ice caves from *Planet of the Daleks* (1973).

Ace guesses the Daleks now want to conquer the Earth, but the Doctor explains they will already go on to do that in the 22nd century.

- ... referring to the events of *The Dalek Invasion of Earth*.
- In the rehearsal script, the Doctor lamely says "hands" rather than "grubby protuberances" and explains that the Daleks want to enslave the universe because of a "Sublimated inferiority complex, to mask their inadequacies by reducing all other races to slavery or extinction." This scene also lost its last line, the Doctor telling Ace, "First we have to discover what's going on at the school."

Back at HQ, Gilmore is introduced by Mike to a man called Ratcliffe (George Sewell).

- In the rehearsal scripts Ratcliffe is called Gummer (his name being changed because it was too similar to Gilmore) and is introduced as the leader of the 'Community Association'. This scene takes place in the junkyard at dusk after a brief exchange where Mike tells Gilmore that "the Doctor seems to have commandeered the van." "Damn that man, you'll have to find a phone," Gilmore tells him. "There's a police box around the corner from here," Mike replies. "I can get the police to patch me through to Delta HQ."

Rachel discusses the Doctor with Allison, who reminds her that she is Gilmore's Chief Scientific Advisor.

- The job title being an in-joke reference to the Doctor's (and Liz Shaw's) role within UNIT from *Spearhead from Space* (1970)
- This scene was a late addition, not appearing in the rehearsal scripts. It was also edited to lose an opening exchange about getting the Dalek to a "well-equipped laboratory" and the closing dialogue where Allison wonders if the Doctor is not of this Earth. The full version of this scene is included on the Special Edition DVD release as a 'deleted scene'.

The Doctor and Ace arrive at the school and meet the Headmaster (Michael Sheard) who is initially reluctant to allow them to look around, but then abruptly changes his mind.

- According to the sign outside the school, seen at the start of the story, the Headmaster is H Parson.
- The rehearsal script has the sound of the van knocking over bins as it parks and includes the Doctor explaining that they have come to the school ►

TIME WILL TELL...

Remembrance of the Daleks received criticism in the letters page of the *Radio Times* for having scenes in broad daylight after five o'clock in a story set in November. But can we really be sure the story is set in November? The rehearsal script specifies the story being set on 'a drab December day', the novelisation sets it on the 29-30 November (it gives the assassination of John F Kennedy as occurring 'last Saturday', though he was killed on Friday 22 November), while two wall calendars and the in-joke about *Doctor Who*'s first television broadcast suggest it's set in November. Two stories later in *Silver Nemesis* there's a curious heat-wave in November 1988, so possibly summery weather coincides with incidences of the Nemesis meteor?

On the other hand, *Remembrance of the Daleks* is set specifically one month after the events of *An Unearthly Child*. That episode isn't explicitly dated beyond being set in 1963, but Susan's delight of walking through fog suggests it being set in late winter rather than early autumn (during the infamous Big Freeze of 63), which would place *Remembrance of the Daleks* in early spring (when it was actually shot); coinciding with the release of The Beatles' *Please Please Me* album, tying in with two of its tracks being played on the radio (rather than brand new tracks from *With the Beatles* released on 22 November).

The opening montage consists of clips from across 1963, including December, and the newspapers are also from various dates so can't be used to date the story. But the most compelling reason for it to be set early in 1963 is that the story makes no mention of the assassination of JFK, which, if it took place on 23 November, would surely have to be the case.

◄ because it's where Rachel detected "the primary source of the transmissions." In this script, rather than acquiescing, the Headmaster cries out, "Of course. We must evacuate the school at once. What is it, a bomb, the bomb? Are they going to drop the bomb?" before rushing off calling for Miss Gould.

■ In the novelisation Ace recalls her schooldays in Perivale with her friend Manisha, mentioned in 1989's *Ghost Light*.

■ Why do the Daleks order the Headmaster to allow the Doctor to look around? And if they are aware of the Doctor's presence, why don't they try to exterminate him sooner?

Mike informs Gilmore that anti-tank rockets have been despatched to Coal Hill School.

■ In the rehearsal script, this scene took place in the second van, still at Totter's Lane, now at night. It followed a brief scene with Mike ordering some soldiers to stand on guard and ended with Gilmore telling Mike that they should get the wounded men to hospital before checking on the school.

In the junkyard, Ratcliffe has his men lift the remains of the Dalek onto the back of a lorry.

■ In the rehearsal script, this action is split over two scenes, the truck belonging to 'Dodd's Bakery' and ending on a reveal that the two soldiers left on guard have been knocked unconscious.

The Doctor and Ace enter the school science laboratory. The Doctor explains to Ace that the Daleks have been following him. They are after something he left behind – the Hand of Omega.

■ The laboratory and the French Revolution textbook that Ace picks up are references to *An Unearthly Child*, although neither matches their 1963 counterpart. Giving examples of other alien invasions, the Doctor mentions the "Zygon gambit with the Loch Ness monster" from *Terror of the Zygons* (1975) and "the Yetis in the underground" from *The Web of Fear*.

■ The Doctor's line "You can always judge a man by the quality of his enemies" paraphrases French author Gustav Flaubert's quote "You can calculate the worth of a man by the number of his enemies."

■ This scene is much more extensive in the rehearsal script, the Doctor explaining to Ace that the Daleks have traced his movements through the continuum and that "I've been to this time nexus before, I spent five months here, Susan came to this very school." He deduces that "The Daleks must have used a temporal imager and cross referenced with records from their invasion of Earth in the twenty-second century" (referring to the events of *The Dalek Invasion of Earth*). When they look outside they see the kids, parents and teachers being evacuated, a parents' evening having been interrupted. The Doctor gives the Nestene Invasion as another example, referring to *Spearhead from Space* and/or 1971's *Terror of the Autons*. Ace then tries to ask why the Daleks are trying to get the Doctor, but gets confused so he asks her question for her: "Why are they trying to move against me in my previous incarnation when it intersected this time/space nexus?"

■ In the revised script, the Doctor adds that the item he left behind "mustn't fall into the wrong hands," the line presumably being cut because the item itself *is* a hand, and it would sound odd.

In a warehouse office, Ratcliffe reports to a seated figure, its head hidden by a helmet, which speaks with a Dalek-like voice (John Leeson).

■ Ratcliffe's wall calendar gives the date as November.

The Doctor and Ace head to the cellar, observed by the Headmaster. In the cellar, they discover a transmat. A Dalek starts to materialise but the Doctor destroys it by causing its two halves to co-exist at the same point. The Doctor realises the Daleks will have left an operator with the transmat in case of malfunctions. A white Dalek emerges from the shadows.

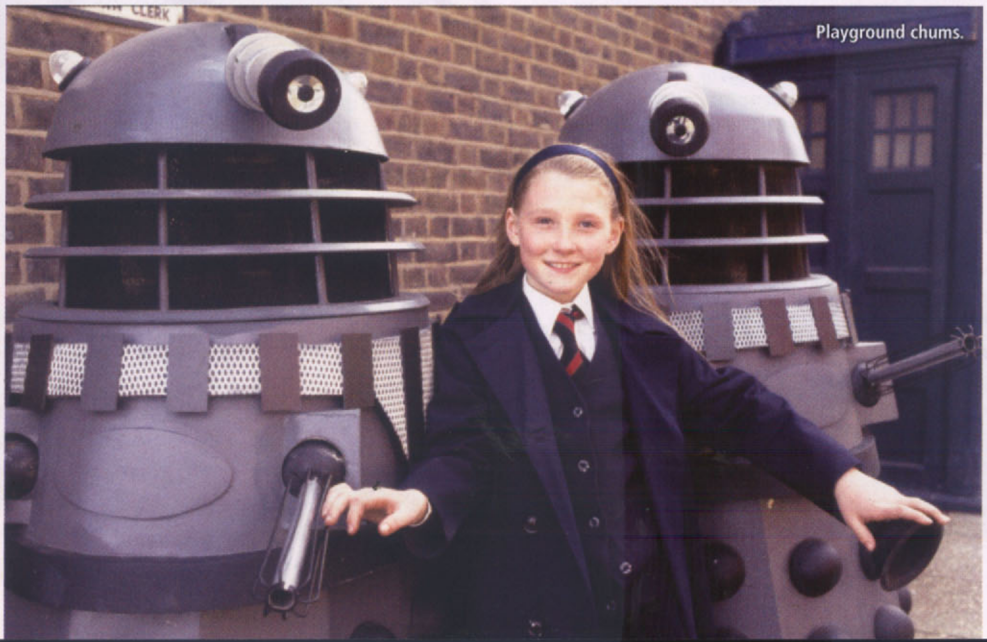
■ In the rehearsal scripts, this is the first appearance of a red Dalek. Ace asks why it didn't come out before. The Doctor explains, "It was dormant, disruption of the transmat must have activated it."

Ace runs upstairs to the entrance hall, where the Headmaster knocks her down and locks the door behind her, trapping the Doctor in the cellar.

■ A brief exchange where Ace says "I can't see how it can follow us up here" and the Doctor says "Never underestimate a Dalek" was cut in the revised rehearsal script, which makes far more of the action as the Doctor and Ace climb the stairs.

The Dalek levitates up the stairs after the Doctor, screeching "Exterminate!"

■ Marking the first time a Dalek has overcome stairs on-screen, although there are instances of Daleks managing such a feat off-screen in stories such as *The Chase* (1965) and *The Evil of the Daleks* (1967), while one is seen levitating unaided in *Revelation of the Daleks* (1985). Despite this, in *Destiny of the Daleks* the Doctor ridicules a Dalek for its inability to climb up after him.


Playground chums.

"Ha! You weren't expecting that, were you?!"

PART TWO
FIRST BROADCAST: 12 OCTOBER 1988

Ace knocks the Headmaster, winding him, and opens the door to the cellar. The Doctor and Ace escape outside as the Dalek orders the Headmaster to repair the transmat.

■ In the first rehearsal script, the Headmaster is knocked out and has no further scenes (the graveyard scenes being added in the revised script, dated 22 February).

The Doctor and Ace collect an anti-tank rocket from the RAF truck that's arrived outside the school, the soldier on duty, Kaufman (Derek Keller), insisting that the Doctor signs for it.

■ This scene was rewritten extensively; in the rehearsal script Kaufman is accompanied by another soldier, Grant, whose cigarette falls from his lips as he hears the explosion coming from the school. After a brief scene of the Dalek destroying things, the Doctor and Ace return to the school, both armed with rocket launchers. In the revised rehearsal script, the Doctor is more reluctant about using a rocket against a Dalek; the action then cuts to the Dalek ordering the Headmaster to the cellar, followed by a scene where the Doctor and Ace realise that if the Dalek repairs the transmat, more Daleks will be on their way, so they both take rocket launchers but with the stated intention of using them to destroy the transmat.

They return to the school, Ace carrying a rocket launcher. The Dalek appears and fires at them. They duck behind a desk and Ace fires the rocket at the Dalek, destroying it.

■ In the rehearsal script this encounter is more involved, the Doctor telling Ace to "Aim just above the gun plate, if we can hit that the concussion effects should disable the Dalek. We'll have to be close though." Once the Dalek appears, there is a two-page battle before it is destroyed by the Doctor. At Sylvester McCoy's suggestion, in the finished programme Ace fires the rocket as he felt it was inappropriate for the Doctor to use a weapon, Ace's line about having aimed for the eyepiece being a late addition.

Mike arrives, followed by Gilmore, Rachel and Allison. The Doctor warns Gilmore that a Dalek Task Force could soon be operating in the area.

■ Ace's line about the rocket making a lot of smoke is a little incongruous as there is barely any smoke visible.

■ In the rehearsal script the Doctor asks about the wounded men and is informed that the Dalek in the junkyard has been stolen. He refers to the Dalek vessel as a 'Timeship'.

Rachel vouches for the Doctor and Gilmore goes to request an evacuation order from his superiors. The Doctor borrows Ace's baseball bat and heads off on an errand. Mike offers Ace a bed for the night at his mum's boarding house.

■ In the rehearsal script Gilmore orders Mike to put a guard on the remains of the Dalek and to "make sure they are more careful than the last lot." Ace starts to feel sick and part of the Dalek explodes with greasy black smoke pouring out. The action moves to the playground as they go outside for some fresh air, Allison asking "What was that smell?" and Mike replying "Burning flesh." As the Doctor walks off into the night, the script specifies that *Runaway*, a 1961 Number One for Del Shannon, should play on the soundtrack.

■ In the novelisation at this point there is the first of several 'flashbacks' to the early days of Gallifrey, detailing how Omega, Rassilon and a mysterious 'other' created a supernova, how Omega is (presumed) killed and how Time Lord society is founded. This includes a reference to the Minyans (see *Underworld* (1978)).

The Doctor returns to Harry's Cafe and orders tea from John (Joseph Marcell). He muses about the fact that every decision has unforeseeable future consequences.

■ This scene was heavily trimmed during editing, losing a brief appearance by the girl, looking in through the cafe window, the Doctor telling John that his decision involves saving the world and John wishing him luck, and the Doctor recommending that John take a brief holiday. The full scene is included on the DVD.

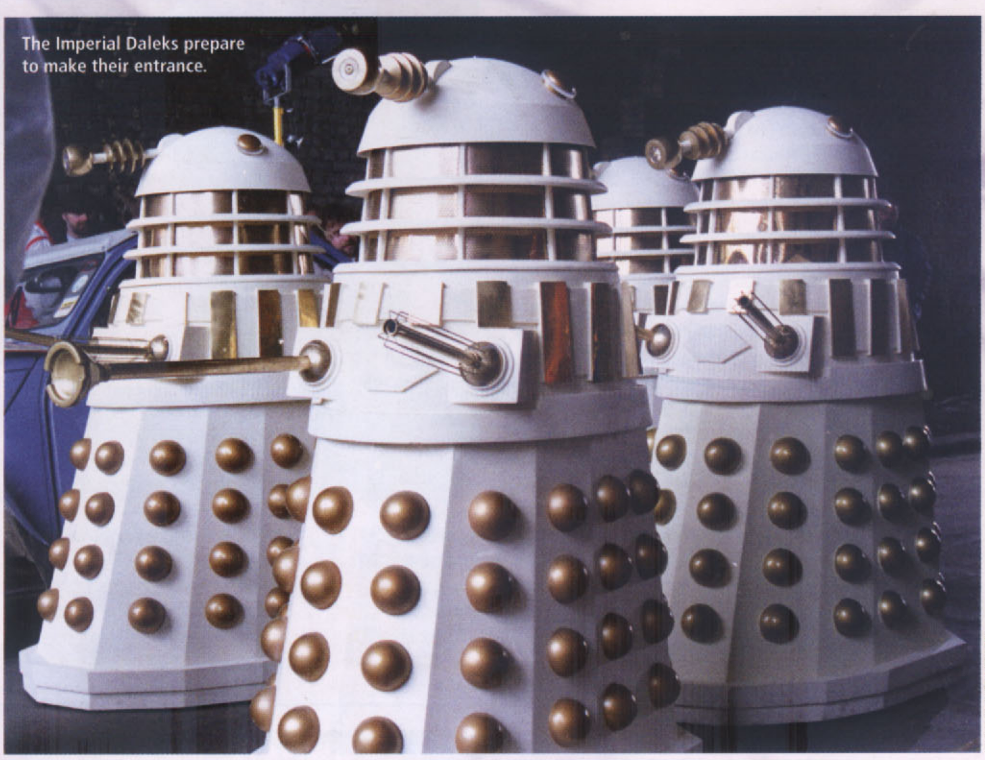
■ In the rehearsal script this scene is set outdoors at night at a tea stall (and as such, doesn't include the discussion about Harry's wife). The Doctor considers the impact of a truck being dropped in a river, rather than a huge boulder, and they are watched by the girl from a distance. She then scuttles out of view as the Reverend Parkinson walks by, tapping the ground with his cane. At the end, John closes the stall and hangs up a sign reading 'On Holiday'. The tea stall location and 'truck' line are reinstated in the novelisation (along with a lot of other material from the rehearsal scripts).

■ As related in the story, Kingston, Jamaica, was a British colony utilising slave labour of kidnapped Africans to work in the sugarcane plantations. It seems likely from his accent that John, like many of the descendants of the slave workers, emigrated to Britain in the mid-twentieth century following Jamaica's independence, most famously on the *Empire Windrush*.

In the school cellar, a Dalek begins to materialise on the transmat.

The next morning, the Doctor visits a funeral parlour and asks the man who works there, Martin (William Thomas) if he can collect his casket. Martin leaves the Doctor with the casket, which opens revealing a glowing, misty void. As Martin calls his governor, the Doctor places Ace's baseball bat in the casket.

■ Martin's description of the man who left the casket as 'an old geezer with white hair' is a reference to the First Doctor, played by William Hartnell.


The Imperial Daleks prepare to make their entrance.

© DAVID RICHARDSON

> **'The Dalek at the school was to have been destroyed by the Doctor, but Sylvester McCoy suggested that Ace fire the rocket.'**

■ This scene was heavily rewritten for the revised rehearsal script. Initially the scene included Martin's colleague, Harold. Martin is unnerved by the casket, observing that it is unnaturally cold to the touch and that one of its buckles has undone itself. Harold suggests they open it, until Martin recalls the film *Kiss Me Deadly* (1955), in which "there was that box and that woman, she opened it and got burnt up by the radioactive stuff inside." At which point the Doctor arrives with the milk. In the next room, Harold guesses he must be from the same practice as the Doctor with white hair, while the Doctor tells the casket to calm down, causing its light to dim.

■ In the original storyline the Doctor collects the casket from a lock-up garage.

At the guest house, Ace passes Mike on his way to check some things out at "the Association."

■ The edition of the *Daily Express* picked up by Ace is from 4 November 1963, the headline '3am Rescue bid is on' referring to the rescue of trapped miners in Lengede, Germany.

■ In the rehearsal script, Ace wakes up in the living room as Mike enters. She's wearing nothing but a t-shirt. Mike hands her the rest of her clothes along with a faded pair of Levi 501s. The novelisation relocates this scene to Ace's bedroom, Mike bringing her breakfast in bed.

The casket returns the baseball bat and the Doctor strolls out of the funeral parlour, the closed casket floating after him. The sight causes Martin to faint.

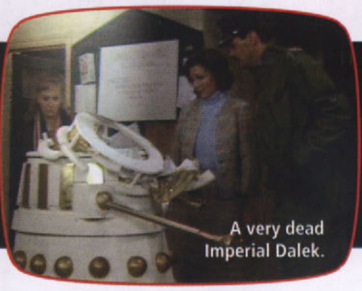
■ In the rehearsal script the Doctor retrieves a parcel wrapped in newspaper from the coffin and leaves without Martin or Harold noticing; instead, Martin enters the back room to discover a pool of water where the casket once stood. In the revised rehearsal script the same events occur without the character of Harold.

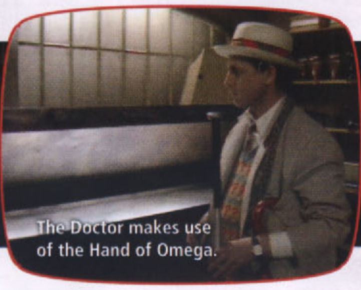
In Ratcliffe's office, the seated figure promises Ratcliffe that he will share its power when they have the Hand of Omega.

■ In the revised rehearsal script this scene is later in the episode, after the Doctor leaves the grave.

The Doctor has arranged a burial service for the casket with the help of a blind vicar (Peter Halliday). The casket descends into a grave.

■ The Doctor must have returned to the boarding house to put Ace's baseball bat in the living room ►


A very dead Imperial Dalek.


The Doctor makes use of the Hand of Omega.

NO COLOUREDS
A sign of the times.

"Look what Zeg had for breakfast!"

The Professor and the Doctor share a moment.

'The Doctor's line about defeating a Dalek by talking to it sets up the final resolution where he does just that.'

◄ for safekeeping (without Ace noticing) as he doesn't have it with him in this scene.

Ratcliffe receives a call from one of his men informing him that he's found the Doctor. The seated figure informs Ratcliffe that its enemies have found Ratcliffe's man.

■ This scene combines two scenes in the rehearsal script, one with Gummer calling his man to tell him to watch the Doctor and a second with the man reporting back. In the revised version, the identity of Gummer's contact is even more strongly implied, with him telling him "No, she's not important, stay with the Doctor, watch him and call me back."

Mike emerges from a phone box near the cemetery only to be accosted by the Headmaster, who accuses him of being an agent of the Renegade Daleks. As Mike overpowers the Headmaster, the Headmaster cries out and collapses, dead.

■ This whole sequence was added in the revised rehearsal script. As scripted, we can hear the voice of the Dalek instructing the Headmaster; this dialogue was removed during editing but can be heard on an alternative version of this scene on the DVD.

■ The notion of Daleks controlling humans via an implant resembles their control of Arthur Terral in *The Evil of the Daleks*.

The Doctor leaves the graveyard, watched by Mike.

■ In the rehearsal script, this was followed by another scene in the cellar of the Dalek materialising.

Ace is having breakfast in the boarding house with Rachel and Allison when the Doctor returns with Mike. Mike's mum (Kathleen Bidmead) passes on a message from Gilmore, summoning them to HQ. The Doctor returns Ace's bat and leaves with Mike, Rachel and Allison, much to her indignation.

■ As scripted this scene ends with Ace jokingly threatening the Doctor with the bat if he doesn't explain when he gets back. This is included on the DVD.

■ The Doctor leafs through a copy of *Doctor in the House* (presumably the humorous novel by Richard Gordon published in 1952) included as an in-joke suggested by Sylvester McCoy (there is a similar moment in 1987's *Dragonfire* where he reads *The Doctor's Dilemma*). A less intentional in-joke is that his script can be seen poking out of his jacket pocket.

■ As scripted, this scene was followed by one with the Doctor returning to the TARDIS to fetch something (presumably the device seen a few scenes later) while Mike, Rachel and Allison wait in the van, Mike flagging up his racism by joking that he wouldn't want Ace to be foreign. This scene can be found on the DVD.

In Ratcliffe's office, the seated figure observes that the enemy, the Imperial Dalek faction, is preparing to move.

■ Ratcliffe mentions having been imprisoned for speaking out during the last war, the fate of members of the British Union of Fascists (most notably, Sir Oswald Mosley) when Defence Regulation 18B was introduced in 1940.

■ In the first rehearsal script, the seated figure's enemies are the Vri Katri Dav-ret Ka Daleks; this was revised to the Imperial Dalek Faction in the revised script and to Ven-Katri Davrett in the novelisation.

At the HQ, the Doctor tells Gilmore to contact Jodrell Bank, the Fylingdale installations and the Royal Observatory to search for high orbital activity.

■ Gilmore states that the 'D-Notice office' has been informed and have prepared a cover story. D-Notices are requests to media outlets to not report certain items for reasons of national security; this story suggests that in the *Doctor Who* universe such requests are so common they have a dedicated office and are combined with fake stories to cover up alien incursions.

■ At the time this story is set, Jodrell Bank Observatory in Cheshire was home to the largest steerable radio telescope in the world, the 'Mark I' telescope. RAF Fylingdales near Whitby had been constructed in 1962, housing three 'radomes' as part of the Ballistic Missile Early Warning System. The Royal Observatory (*ie* the Royal Greenwich Observatory) was based at Herstmonceux Castle in East Sussex.

■ The novelisation emphasises that the line about "the state of current government" refers to the Profumo scandal by having Allison add, "Thanks to Miss Keeler."

■ In the rehearsal script all the scenes in the HQ were scripted to take place in the van, which has been fitted out as a Mobile Command Centre.

In the boarding house, Ace discovers a sign reading 'No coloureds' in the window. She leaves as the television set in the room warms up and an announcer (John Leeson) introduces a new science-fiction series, 'Doc...'

■ Depending on your point of view, this is either a delightful in-joke or a crass, fourth-wall-smashing indulgence. But can it really be *Doctor Who*? The announcer gives the time as quarter past five on a Saturday, but it's broad daylight outside; are we really supposed to believe Ace has spent the whole day doing nothing? Plus, early in the next episode the characters are seen having lunch in the cafe shortly after Ace's altercation with the Daleks, suggesting that this scene takes place in the morning. So maybe the 'quarter past five' is a mistake, and the programme being introduced is a Saturday morning series? For more details on why we can't even be sure the story takes place in November, see the box-out.

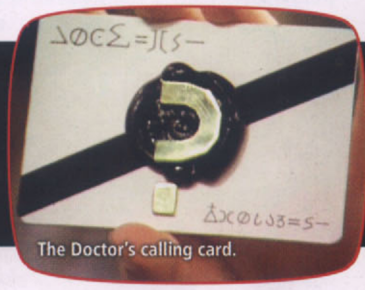
■ The novelisation has this scene set in the morning when a 'woman with a posh accent... played a piano while a wooden donkey jerked up and down' is on the television, an anachronistic reference to the children's programme *Muffin the Mule* presented by Annette Mills (and latterly Ann Hogarth).

■ As the television set warms up we can hear *Puffin' Billy* by Edward White (best known as the theme to the radio show *Children's Favourites*). In the rehearsal script, Ace has a long conversation with Mike's mother Betty Smith, who is proud of her new radio which is "one of them without valves." She reminisces about when they had a big cabinet radio. "Michael loved it, he would always be listening to *Bulldog Drummond*." Ace says that she watched TV

Here lies the Hand of Omega.

The Black Dalek takes command.

The Doctor has the power at his finger tips.



The Doctor's calling card.

mainly when she was a kid. "I don't watch television much," Mrs Smith replies. "I prefer the radio. I think the pictures get in the way." The television then shows the interlude sequence described in the script as "where someone throws a pot for two minutes." Ace's disgust at the sign was originally to be accompanied by *The Loco-motion*, a Number Two hit for Little Eva in 1962.

At the HQ, a teleprinter provides the Doctor with the location of the mothership.

■ Possibly as an in-joke, the teleprinter message is 'Big mothership of some kind', which is exactly how the Doctor describes it!

Ace returns to the school, unaware that in the cellar three Imperial Daleks have arrived and a fourth is materialising.

■ The rehearsal script suggesting that Ace should fail to notice the 'sprawled body of a guard'.

Entering the chemistry lab, Ace hears Dalek communications on her 'ghetto blaster' and heads off, armed with her baseball bat, coming face-to-face with a Dalek coming up the stairs.

In the HQ, the Doctor has built a device to interfere with Dalek control systems. The news comes in of more alien activity at Coal Hill School.

■ The Doctor recalls building a similar device on Spiridon, pronouncing the word differently from how it was spoken in *Planet of the Daleks*, in which the Doctor reversed the polarity of a tape recorder, turning it into a Dalek radio-impulse-jammer.

■ In the first rehearsal script the Doctor reasons that "Ace will be at the school. We have to get her out of there." Mike asks why she would put herself in danger. The Doctor replies, "They always do."

■ The Doctor's line about defeating a Dalek by talking to it sternly sets up the story's final resolution where he does just that.

At the school, Ace attacks the Dalek with her baseball bat, knocking off its eyestalk, and escapes by leaping through an internal window.

Ace races down to the entrance hall, where she discovers a dead soldier and takes his rocket launcher. She flees outside and struggles to load the launcher as three Daleks trap her.

■ As scripted, the cliffhanger was to take place in the entrance hall. In the first rehearsal script, it ends on a shot from a Dalek's point of view of Ace lined up in its cross-hairs.

■ The novelisation explains that the Dalek's prolonged chant of 'Exterminate' is intended to intimidate her to surrender.

Group Captain Gilmore.

EVERY GREAT DECISION...

After *Doctor Who* was taken off television in 1989, Virgin Publishing obtained the rights to continue the series as an ongoing run of original novels, called *New Adventures*, written by writers of the television series and (overwhelmingly) its fans. In creating a new, darker Doctor and a more modern approach to the series, *Remembrance of the Daleks* (and in particular, its novelisation) defined the style of those books, following its lead in exploring the show's mythology and its characters' histories in more depth. Most notably, the hints regarding the enigmatic 'other' were expanded upon in the novels *Cold Fusion* (1996) by Lance Parkin and *Lungbarrow* (1997) by Marc Platt. In addition, the character of Kadiatu Lethbridge-Stewart, mentioned in passing in the novelisation, featured in Ben Aaronovitch's novels *Transit* (1992) and *The Also People* (1995), *So Vile a Sin* (1997) co-written with Kate Orman and Orman's solo *Set Piece* (1995).

In an interview at the time, Aaronovitch suggested that the programme on the television could be the first episode of *Professor X*, the equivalent of *Doctor Who* in the *Doctor Who* universe (it isn't mentioned in the script or novelisation) which was explored in Mark Gatiss' *Nightshade* (1992), Steve Lyons' *Conundrum* (1994) and Paul Cornell's *No Future* (1994) amongst others. The fate of the 'battle computer' girl was related in *In the Community*, a short story by Paul Beardsley published in **DWM** 195 which gives her name as Judith Winters.

Most recently, the characters of Group Captain Gilmore, Rachel Jensen and Allison Williams have returned, played by the original actors, in a series of audio adventures released by Big Finish entitled *Counter-Measures* (2012 onwards), detailing the activities of the Intrusion Counter-Measures Group after *Remembrance of the Daleks*.

Big Finish
Counter-Measures
Series 1
Doctor Who

PART THREE

FIRST BROADCAST: 19 OCTOBER 1988

The Doctor arrives with soldiers and his Dalek disorientation device. Ace crawls away from the Daleks as Mike and two soldiers destroy the Daleks. Gilmore, Rachel and Allison arrive and the Doctor hands Mike his Dalek disorientation device. Mike leaves to search for more Daleks with Gilmore.

■ After blowing up more Daleks in the explosion heard later in the scene, Mike presumably hides or destroys this device, as it's never seen again. It figures more prominently in the rehearsal scripts; in the first rehearsal script the Doctor uses it to locate two more Daleks in the school.

Examining the Dalek remains, the Doctor is nearly throttled by one of the mutants inside but is rescued by Allison, who bludgeons it to death.

■ As recorded, this scene ends with the suggestion that the Doctor mends Ace's broken leg using a healing power that requires him to tweak her ear. This cut scene is included on the DVD. In the revised rehearsal script (dated 25 February), the Doctor tends to Ace using a First Aid Kit provided by Allison.

In the Dalek mothership, attack squad Delta prepare to enter the transmat.

■ This scene was a late addition, not appearing in the revised rehearsal script.

■ The novelisation names the mothership the Eret-mensaiki Ska, the flagship of the Imperial Fleet.

The Doctor uses Ace's baseball bat to destroy the transmat, breaking the bat in the process.

■ In the first rehearsal script, this scene is followed by a scene with Gummer in his office where the seated figure tells him about the red Daleks "Once they were like us. Pure in body and spirit, but they became corrupted. They left the Ven Gatrik Spex Dalek, the true path of dominance."

■ In the revised rehearsal script, the seated figure then provides Gummer with a cane, explaining "Take the cane, it will enable you to locate the key to power. Power over our enemies, power to achieve our ends. The Hand of Omega." This is then followed by a scene in the entrance hall where Gilmore confirms that the school is now clear of Daleks. The Doctor asks Ace for suggestions, and she offers to brew up more Nitro-Nine. Mike, Allison, Rachel and Gilmore discuss the Doctor, Rachel saying she thinks "he's playing games, very dangerous games."

Ratcliffe locates the Hand of Omega while at the cafe, the Doctor and his friends have lunch.

■ *Lollipop* by the Mudlarks can be heard playing, a Number Two hit in 1958.

■ The revised rehearsal script suggested *It's My Party* by Lesley Gore instead, and included some dialogue explaining why Harry hasn't been evacuated from the area.

■ In the first rehearsal script Gummer was led to the grave by the Reverend Parkinson and he explains recent "incidents" at his Boys' Club as being "high spirits"; the Reverend recalls Michael Smith having a wonderful voice when he sang in the choir.

Ratcliffe sticks a rod into the earth and receives an electric shock. This is detected in the Dalek mothership. The Emperor Dalek is informed.

■ In the revised rehearsal script the shock also causes the Doctor to 'jerk out of his concentration'.

At the cafe, Rachel complains about having been superseded by a "space vagrant."

■ She mentions the Peacetime Emergency Powers Act; quite why Gilmore quotes it at her is not explained, as the 1920 Emergency Powers Act concerns the declaration of a State of Emergency, and was usually used to break strikes.

■ *Apache*, a Number One for the Shadows in July 1960 can now be heard (rendered by Keff McCulloch).

Ratcliffe has his men dig up the coffin, watched by the girl. The Emperor Dalek (Roy Tromelly) appears on the bridge of the Imperial Dalek mothership.

■ In the rehearsal script a member of the Association called Robert talks to the girl.

■ In the revised rehearsal script the Emperor Dalek is described as having 'a big bloated head and no appendages other than an eyestalk'; its design was inspired by the Golden Emperor from the Dalek comic strip featured in *TV Century 21*. ►

◄ Ratcliffe's men load the coffin onto a lorry.

■ In the original storyline, the lorry is driven by one of the blue Daleks!

In the cafe, the Doctor tells Gilmore to establish a base at the school.

■ Allison saying "Jawohl", German for 'Yes, sir', whilst saluting recalls the recent memory of the Second World War. She goes on to mention Bernard at the British Rocket Group, an in-joke reference to Professor Bernard Quatermass, the character first seen in the 1953 BBC TV series *The Quatermass Experiment*. In his most recent appearance at the time this story is set, 1958's *Quatermass and the Pit*, he had been forced out of the British Rocket Group so he must've been reinstated following the incident at Hobbs Lane.

■ In the revised rehearsal script the Doctor tells Ace that "One faction, the blue ones, have taken control of the Hand of Omega and the other faction, the red ones, want it for themselves."

■ *A Taste of Honey* by The Beatles is now playing, another track from their *Please Please Me* LP. The final track of that LP, *Twist and Shout*, was also considered for this story.

The Hand of Omega is delivered to Ratcliffe. He calls his man, which turns out to be Mike. The Doctor and Ace return to the school, where soldiers are setting up a base.

■ The revelation that Mike is the traitor was originally intended to come at the end of this episode (when Ace finds out) but was brought forward at the request of director Andrew Morgan. In the first rehearsal script Mike takes the phone call at Harry's cafe and is warned by Harry to steer clear of the Association as many of them were locked up during the war. "And look where it got us," Mike replies.

■ The Doctor's reference to Gilmore's inexplicable nickname 'chunky' was an in-joke added by Sylvester McCoy referring to a cast joke inspired by the description of Gilmore's gun.

■ In the revised rehearsal script, Allison comments that Mike fancies Ace. "It's her Aryan looks," Rachel replies. The script then includes a scene in Gummer's office, where the Emperor Dalek contacts them with an ultimatum. "Surrender the Hand of Omega and submit to conditioning." The seated figure rejects it.

■ Note that Sophie Aldred wipes her boot on the wall in the entrance hall, in the studio, to match the shot of her doing the same in the stairwell, shot on location.

The Doctor explains to Ace that a long time ago on Gallifrey a stellar engineer called Omega created a stellar manipulator called the Hand of Omega, with which he created the supernova that provided the power source for the Time Lords.

■ The character of Omega and the account of the creation of the supernova previously appearing in 1972-73's *The Three Doctors*.

■ The Doctor also tells her about Rassilon, first mentioned in 1976's *The Deadly Assassin*. Rassilon appeared in person (and in ghost) in 1983's *The Five Doctors* and in 2009-10's *The End of Time*.

■ The Doctor's line "And didn't we have trouble with the prototype" was a late addition, not appearing in the revised rehearsal script. If you take the 'we' to include the Doctor, and not to just mean Time Lords in general, it suggests that he was somehow a contemporary of Omega and/or Rassilon (which might explain how Rassilon knows the Doctor's name in *The Five Doctors*, and why it appears, in its symbolic form, inscribed in the tomb. See the forthcoming *Fact of Fiction* for details).

The full size Dalek shuttlecraft.

> **'Why the Black Dalek has left the time controller unguarded to take Ratcliffe and the girl for a walk is never made clear.'**

The Doctor reveals that his plan is to let the Daleks take the Hand of Omega so they will leave with no one getting hurt. The problem is that he didn't expect there to be two Dalek factions.

■ In the rehearsal script, referring to visiting the past, Ace tells the Doctor "Iceworld was more familiar than this. I keep expecting to see everything in black and white" (referring to the location of *Dragonfire*). The Doctor tells Ace that "the real trouble starts when you meet people who remember you from the future." She wonders if she could go and see herself being born, but the Doctor advises against it.

At Ratcliffe's office, the Black Dalek arrives and has Ratcliffe's men killed. The seated figure removes its helmet to reveal that it is the young girl. She activates the time controller, the device used by the Renegade Daleks to travel through time.

■ The Black Dalek's tone seems almost affectionate towards the girl; understandable given that it is later revealed that they have some form of symbiotic link. The girl was presumably captured by the Renegade Daleks so they could use her to spy on the Imperial Daleks in Coal Hill School. It seems unlikely that she goes home to her parents every night, but if she had gone missing it also seems unlikely that her presence would go unnoticed by her former classmates. But can we be sure that she was a pupil at the school? She never interacts with the other pupils, after all. So maybe she is from another area or era entirely, and was brought here by the Daleks? Maybe her parents are still out there somewhere, missing her? Unless, of course, they were exterminated.

The Doctor and Ace approach Ratcliffe's warehouse, avoiding the Renegade Daleks.

■ The revised rehearsal script includes an explanation as to how the Doctor knows to search at Ratcliffe's warehouse; he has adapted the disorientation device to become a Dalek locator. He explains that he told the others that its power was almost exhausted to avoid them using it to go Dalek hunting.

The Doctor and Ace discover the Hand of Omega has been left unguarded.

■ In the revised rehearsal script the Doctor's cryptic 'we' comes at this point: "You don't mess about with the interior of stars unless you have some intelligence. It's less intelligent than the prototype, though, that one went on strike for better conditions. We -" "We?" asks Ace. "*They*," says the Doctor. "They had to turn it off." In the first rehearsal script there is an additional footnote: 'This slip-up is important to the mythos and has to be kept in.'

They enter Ratcliffe's office to discover the vacant chair. The Doctor explains that it is a device for slaving the mind of a child to the Dalek battle computer.

■ The Doctor refers to the Daleks' weakness being their dependence on rationality, a plot point from *Destiny of the Daleks*, where their battle computers' reliance on logic resulted in a strategic impasse with the Movellans.

■ Interviewed by **DWM** in 1989, writer Ben Aaronovitch admitted that this explanation came late in the day. "At one point I suddenly thought, 'Why is this little girl sitting in this chair pretending to be Davros?' I'd like to point out that this was in Episode Three, I was pushing deadlines and I didn't know why she was there. All because it looks good and surprises the audience isn't quite good enough. Then I thought, 'Of course! It's a battle computer', and I just wrote it down the way the Doctor said it. It's amazing how these things fit into place."

The Doctor disables the Renegade Daleks' time controller and slips away with Ace, leaving a calling-card on the device. The Black Dalek, Ratcliffe and the girl return to discover his handiwork.

■ The Doctor's calling card consists of a question mark along with the algebraic symbols used to represent Time Lord names in the 1972 book *The Making of Doctor Who*. In the rehearsal script the card is 'embossed with Prydonian Seal' (seen in *The Deadly Assassin*).

- Quite why the Black Dalek has left the time controller unguarded to take Ratcliffe and the girl for a walk outside is never made clear.
- In the revised rehearsal script the girl spots the Doctor leaving the office, but merely smiles, and all her dialogue is spoken with her seated back in the chair.
- In the rehearsal script there is then a scene in Harry's cafe, revealing Harry to have been exterminated by a blue Dalek as *Hello Little Girl* plays on the jukebox, a Top Ten hit for The Fourmost in September 1963.

The Doctor and Ace hurry back through the streets, hiding in a workman's tent from a passing Dalek.

- The Doctor's tendency to sneeze whilst in hiding being established in *Delta and the Bannermen*.
- In the revised rehearsal script this is followed by a set piece where the Doctor and Ace confront a group of Daleks at a nearby bombsite. Ace has acquired some gelignite ("It was just lying around in this crate so I borrowed some") which they use in conjunction with the Doctor's Dalek disorientation device to destroy a Dalek. The sounds bring Mike and some soldiers to the scene ("How did you find us?" "Easy, I just followed the explosions"). The Daleks bring in a Dalek with a 'large bore tube like weapon' that can fire homing missiles. The Doctor's device is destroyed and they run back to the school.
- In the first rehearsal script the content of this set piece is the same, but takes place at the school itself.

Chased by Renegade Daleks, the Doctor and Ace pass the TARDIS and bump into Mike who asks Ace out to the pictures.

- This scene is the only indication in the broadcast story that this police box is the TARDIS and not a normal police box. This scene was a late addition, replacing the material described above.
- History does not relate who the mysterious 'Carol' and 'Becky' are whose names appear so prominently in the graffiti behind Ace.

They make it to the school where Gilmore is waiting. Mike inadvertently gives himself away as being in league with the Daleks, to Ace's explosive outrage.

- In the revised rehearsal script this scene takes place in the playground and ends with the Doctor saying "All this will be academic if we don't get back to the school" and Ace telling Mike "I'm going to tie your guts in knots!"
- It's a little strange that in this episode Gilmore seems to accept Mike's explanation that he didn't know it was the Daleks (he indicates that Mike should go and join the soldiers on guard), when in the next episode he has him arrested. Presumably Gilmore considers the imminent Dalek attack to be such a desperate situation he is willing to deploy soldiers who have shown themselves to be traitorous. The novelisation avoids this problem by having the scene interrupted by an explosion.

The Doctor gets his wires crossed.

The Renegade Daleks attack the school. The battle computer girl detects an Imperial Dalek shuttlecraft descending and the Black Dalek tells her to order the Daleks to withdraw.

- The revised rehearsal script suggested a shot of the shuttle emerging from a huge door on the underside of the mothership.

Ace watches the Daleks retreat from the chemistry lab. Rachel enters with a report of an object on a re-entry curve. The Doctor is sure the Imperial Dalek shuttlecraft won't land nearby, but is proved wrong as the lab's windows are blown inwards and it descends outside. It seems he might have miscalculated.

- In the first rehearsal script the Doctor's final line is: "At last. Now it really starts!"
- The revised rehearsal script indicates the spacecraft should be a model shot ("Probably paintbox") rather than the full-size version that was constructed for the show.
- It doesn't specify that the Doctor's last line should be addressed directly to camera, a rare occurrence in the show at the time, usually only reserved for the final shot of a story (such as 1984's *The Caves of Androzani*).

PART FOUR

FIRST BROADCAST: 26 OCTOBER 1988

The Dalek shuttle lands in the playground and four Imperial Daleks emerge.

Gilmore has Mike arrested under suspicion of offences contrary to the Official Secrets Act.

- "For fraternizing with the enemy" in the revised rehearsal script (revised and dated 25 February). Mike would be guilty under the Official Secrets Act (1911) of "communicating information useful to an enemy."
- In the revised rehearsal script this is followed by seven pages of material not included in the finished episode: a shot of the Dalek weapons platform leaving the shuttle; a scene with the Doctor and Gilmore where the Doctor observes that the Daleks have only left a skeleton crew on board the shuttle; a shot of the mothership; a scene in the mothership with a Dalek reporting that the shuttle has landed and faced no resistance; a scene where the Doctor asks Ace if she's willing to join in a suicidal attack on the Dalek shuttle, where Rachel tells Gilmore "Out of my way, Group Captain, or I may do something unscientific to your face" and where she and Allison declare that they're willing to follow the Doctor "into the jaws of hell itself"; and a scene in the warehouse where the girl is repairing the time controller and the Black Dalek orders the other Daleks to make "maximum sacrifice" to buy them time. It asks Gummer "Would you sacrifice your life for the good of the Daleks? I think not."
- In addition, in the first rehearsal script the Doctor tells Ace that the parcel he collected at the funeral parlour contains an accessory he dubs "the Finger of Omega," and explains that the Hand of Omega responds to telepathic commands if it likes you.

The Imperial Daleks engage the Renegade Daleks in battle. On the mothership, the Emperor Dalek orders them to use the Special Weapons Dalek, which proves highly effective.

- Described in the revised rehearsal script as 'a large floating weapons platform' with 'a large Howitzer-like weapon on its back.'
- In the novelisation it is referred to by the other Daleks as the Abomination, feared because it has been driven insane by the radiation of its pulse gun and gained a sense of self.

In the school lab, the Doctor throws a line to create a rope slide down to the shuttle.

- In the revised rehearsal script the action halts while Rachel fastens the rope to a workbench, muttering "Mouse goes into the hole, scurries around..."

Sliding down the line using his umbrella, the Doctor enters the shuttle through the unguarded service hatch and deactivates the pilot Dalek inside.

In the school cellar, Mike knocks out the Corporal guarding him and escapes upstairs. Accessing the shuttle controls, the Doctor discovers that the Daleks have returned to their ancestral seat on Skaro.

- Which is just as well, given what he has already programmed the Hand of Omega to do! (Though attentive viewers will know that the Doctor had already discovered that the Daleks had re-colonised Skaro in *Revelation of the Daleks*, as he is present in the scene where Davros is told he will be taken there to stand trial).

They leave the shuttle by dropping through a hatch into the playground.

- In the revised rehearsal script, Gilmore suggests they lay explosives to blow the shuttle up but the Doctor reminds him that they want the Daleks to leave. While they are talking, Ace writes 'Ace woz 'ere in 1963' on the wall.

Mike enters Ratcliffe's yard, telling the Dalek on guard that he has a message for him. ►

The Special Weapons Dalek arrives.

The Doctor places a call...

... to Davros!

"Did we do good?"

◄ **Emerging from the shuttle, the Doctor decides to use the Daleks' transmat in the cellar to monitor their communications.**

■ The business with the Doctor's umbrella getting trapped in the hatch was unscripted.

The Black Dalek forces Mike and Ratcliffe to kneel. Ratcliffe suggests to Mike they try to steal the Daleks' time controller.

■ In the revised rehearsal script this scene follows the next scene at the school, and ends with Mike telling Gummer that he came to the warehouse with the intent of killing him. "Good," says Gummer. "First things first, then."

The Doctor and his friends discover the injured Corporal who was attacked by Mike.

At Ratcliffe's office, the girl reports that the time controller is ready. The Black Dalek gives the order for Mike and Ratcliffe to be exterminated. Suddenly the Imperial Daleks turn up, blasting their way through the gate. Ratcliffe grabs the time controller and runs up a stairwell, but is killed by the girl firing lightning bolts from her hands. Mike takes the controller and runs into the upper level of the warehouse, the girl in pursuit. The Black Dalek slips away as the remaining Renegade Daleks are destroyed by the Special Weapons Dalek.

■ In the revised rehearsal script this sequence follows the next scene in the cellar.

■ In the first rehearsal script the red Daleks are told by the Black Dalek that it has attached nuclear explosives to the Hand of Omega to destroy it if they attack, resulting in a standoff. The Doctor watches this via the television in the cellar, which prompts him to return to the yard. Once there, he enters a trance, communicating with the Hand of Omega and causing it to neutralize the charges. At which point the Black Dalek makes its escape and the red Daleks acquire the Hand of Omega.

In the cellar, a complaining Rachel and Allison carry a television down the stairs. While the Doctor rewires the transmat, Ace tells them that the Renegade and Imperial Daleks are fighting each other because they regard each other to be racially impure.

■ In the revised rehearsal script the Doctor gives a lengthy history of the events of *Destiny of the Daleks* and the creation of the Movellan virus deployed in *Resurrection of the Daleks*. He explains that Daleks don't usually fight each other. "Except when one Dalek doesn't regard another Dalek as being a Dalek," interjects Ace.

'Despite having been destroyed in the future, Skaro would reappear in both the 1996 TV Movie and *Asylum of the Daleks*.'

The Emperor Dalek learns that the Imperial Daleks have recovered the Hand of Omega and orders them to withdraw. They do so, and Mike emerges from the upper level of the warehouse, still in possession of the time controller.

■ Having somehow eluded the battle computer girl who chased him up there a few minutes ago!

■ In the revised rehearsal script there is an additional scene in the cellar, with Allison taking a call from Gilmore informing them that the Daleks that came in the shuttle are converging on the warehouse, which prompts the Doctor and Ace to investigate.

The Doctor and Ace arrive at the warehouse, Ace spotting Mike heading off with the time controller. The Doctor sends Ace after him.

■ The shooting grammar at this point being a little unclear due to missing a shot of Mike trotting 'purposefully down the street'. In the revised rehearsal script this scene begins with the Doctor and Ace watching from hiding as the Dalek weapons platform glides past carrying the coffin.

The Imperial Daleks return to their shuttle with the Hand of Omega. In the cellar, Gilmore informs Rachel and Allison that he thinks the Daleks are leaving.

"There is insufficient data!"

■ In the rehearsal script, after Rachel's line about writing her memoirs Alison confides that she has been offered a place at Sussex, while Gilmore says that he plans to retire: "Buy a cottage in the remotest part of Wales I can find and fade away." He explains that the army are angling to take over the Special Incursions Counter-Measures Unit. "They've got some bright boy, Captain Tunbridge-Steward or something, worked for the SOE during the war, very highly thought of." As a continuity reference to the Brigadier and UNIT this contradicts about a dozen different things at once!

The Doctor returns to the cellar, telling Gilmore, Rachel and Allison that his plan is a surprise.

■ In the revised rehearsal script, Gilmore asks the Doctor if they are out of the woods. "Absolutely," the Doctor replies "Providing everything goes according to my plan". "And if everything doesn't go according to your plan?" asks Gilmore. "London will be a lot flatter," the Doctor replies.

The shuttle returns to the mothership and the Emperor Dalek gives the order for the Hand of Omega to be locked into the control circuit.

■ Two brief scenes with the Emperor Dalek asking about any remaining Renegade Daleks and a scene

WHERE ELSE HAVE I SEEN...?

MICHAEL SHEARD

(1938-2005) Headmaster **Other *Doctor Who* appearances:** See *The Fact of Fiction: Pyramids of Mars* (**DWM** 419) **TV and film appearances include:** See *The Fact of Fiction: The Invisible Enemy* (**DWM** 362)

GEORGE SEWELL

(1924-2007) Ratcliffe **Other TV appearances include:** *UFO* (1969-71) as Colonel Alec Freeman; *Special Branch* (1973-74) as Alan Craven; *Tinker Tailor Soldier Spy* (1988-89) as Mendel; *The Detectives* (1993-97) as Superintendent Cottam. **Film appearances include:** *This Sporting Life* (1963) as Jeff; *Get Carter* (1971) as Con McCarty; *Barry Lyndon* (1975) as Barry's Second.

PAMELA SALEM

(1950-) Rachel **Other *Doctor Who* appearances:** *The Face of Evil* (1977) as Xoanon (voice); *The Robots of Death* (1977) as Toos. **Other TV appearances include:** *Blakes 7: Cygnus Alpha* (1978) as Kara; *Into the Labyrinth* (1981-82) as Belor; *EastEnders* (1988-89) as Joanne Francis; *The West Wing* (2005) as Maureen Graty. **Film appearances include:** *Never Say Never Again* (1983) as Moneypenny; *Gods and Monsters* (1998) as Sarah Whale.

WILLIAM THOMAS

(1950-) Martin **Other *Doctor Who* appearances:** *Boom Town* (2005) as Mr Cleaver; *Torchwood* (various episodes, 2008, 2011) as Geraint Cooper. **Other TV appearances include:** *Only Fools and Horses: Yuppy Love* (1989) as Barman; *Con Passionate* (2005) as Glyn; *Gavin and Stacey* (2007-10) as Father Chris. **Film appearances include:** *Twin Town* (1997) as Bryn Cartwright.

PETER HALLIDAY

(1924-2012) Vicar **Other *Doctor Who* appearances:** *The Invasion* (1968) as Packer; *Doctor Who and the Silurians* (1970) as Silurian Voices; *The Ambassadors of Death* (1970) as Alien Voices; *Carnival of Monsters* (1973) as Pletrac; *City of Death* (1979) as Soldier. **Other TV appearances include:** *A For Andromeda* and *The Andromeda Breakthrough* (1961-62) as John Fleming; *The Avengers: Noon Doomsday* (1968) as Jules Perrier; *Our Friends in the North* (1996) as Speaker. **Film appearances include:** *Sunday Bloody Sunday* (1971) as Rowing Husband; *The Remains of the Day* (1993) as Canon Tufnell.

JOSEPH MARCELL

(1948-) John **TV appearances include:** *Empire Road* (1978-79) as Walter Isaacs; *The Fresh Prince of Bel-Air* (1990-96) as Geoffrey Butler; *The Bold and the Beautiful* (2003-04) as Hudson; *EastEnders* (2006) as Aubrey. **Film appearances include:** *Cry Freedom* (1987) as Moses; *Fedz* (2013) as Fast Eddie.

of the Black Dalek emerging from hiding were cut from the revised rehearsal script at this point.

The Doctor links a camera to the transmat and calls the Dalek mothership. He introduces himself and orders the Emperor Dalek to surrender the Hand of Omega. It refuses, its head sliding open to reveal none other than Davros (played not by Roy Tromelly but by Terry Molloy!).

■ A brief exchange with the Doctor telling Rachel that she's in his shot was recorded but cut, and is included on the DVD.

■ In the revised rehearsal script, the cellar scene ends with the Doctor calling the Dalek mothership; then there are the scenes at Mike's house where he surprises Ace, and then we cut to the mothership where a Dalek informs the Emperor Dalek that they have picked up a transmission from Earth, with the Doctor then appearing on the monitor.

■ The Doctor refers to himself as President Elect of Gallifrey; he turned down the position at the end of 1986's *The Trial of a Time Lord* so this must have been an off-screen development – or a lie.

■ In his last appearance in *Revelation of the Daleks* Davros had been building a new generation of Daleks with white casings and was captured by grey Daleks loyal to the Dalek Supreme. Since then he has presumably deposed the Dalek Supreme to become Emperor and established his new generation of white Daleks, with the usurped grey Daleks becoming a Renegade faction.

■ This is the sequence of events adopted by the novelisation, which refers the Black Dalek as the Dalek Supreme.

The Doctor repeats his demand for Davros to return the Hand of Omega.

■ In the revised rehearsal script Davros says this is unwise "considering the disparity in resources. I have enough fire power to destroy this planet."

■ A brief exchange where the Doctor meaningfully hints that "I am far more than just another Time Lord" was cut to improve the flow of the scene. The ramifications of this hint were later developed in the *New Adventures* novels (see box out, page 65).

Ace returns to Mike's house where he is waiting for her with a gun.

■ This scene combined two scenes in the revised rehearsal script; the first ending with Mike's "Hallo, Ace" and a second where he holds her hostage. Instead of Ace's line "You might have to," she says "I don't see anyone twisting your arm," and reaches into her rucksack. Mike explains that with the time controller he can bargain with the Daleks when they take over. Ace retrieves a bacon sandwich from her rucksack and starts eating. "How can you eat now?" Mike asks. "I can eat anywhere," she answers.

The Doctor warns Davros that the Hand of Omega is not to be trifled with.

■ In the rehearsal script, the Doctor responds to Davros' threats by saying he's heard it before "all over the universe, from the Autons to the Zygons, and you know something, Davros? Of all of them, you are the most pathetic."

■ The revised rehearsal script has the Doctor adding after Davros' threat to destroy Earth "And then what next? Perhaps you could destroy another planet because it reminded you of this one?"

Davros decides to demonstrate the power of the Daleks. Despite the Doctor's warnings, he gives the order to activate the Omega device. It leaves the mothership and enters Skaro's time zone. It causes its sun to turn supernova and Skaro is vaporised.

■ The 'Skaro time zone' line indicating the Hand of Omega is travelling to the distant future, to a point when Skaro is inhabited only by Daleks (as seen in *The Evil of the Daleks*). Despite having been destroyed in the future, Skaro would reappear in both the Paul McGann TV Movie in 1996 and 2012's *Asylum of the Daleks*. The BBC Books novel *War of the Daleks* (1997) by John Peel provides an explanation, revealing that it was not Skaro the Doctor destroyed but a decoy planet, Antalin, terraformed to resemble Skaro.

■ Of course, the Daleks would later take their revenge on the Doctor, destroying his home planet in return, as revealed in 2005's *Dalek*.

■ What exactly was Davros planning to do with the Hand of Omega? He doesn't attempt to programme it himself, and doesn't seem concerned until the Dalek reports the 'instability', so presumably he *wanted* it to turn Skaro's sun into a supernova in order to provide the Daleks with a power source comparable to that of the Time Lords (as their own technology is crude and nasty), and presumed that the Hand of Omega would achieve this without Skaro being vaporised in the process.

Davros abandons the mothership in an escape capsule just before the Hand of Omega destroys it. The Doctor reveals that he programmed the Hand of Omega and it is now returning to Gallifrey.

■ In the revised rehearsal script Rachel then says, "You planned this all along, right from the start, it was all a trap." Gilmore says they've won. "If you call killing a victory," the Doctor replies.

■ Why did the First Doctor take the Hand of Omega from Gallifrey in the first place? Can we even be sure that he did (the Doctor never says how he acquired it and it's not in the flashback scene in 2013's *The Name of the Doctor*)? Maybe the First Doctor discovered it during his early travels with Susan and, being reluctant to give away his location to the Time Lords, arranged to have it buried on Earth (only to be forced to leave prematurely in *An Unearthly Child*)?

■ The **DWM** comic strip *Time & Time Again* by Paul Cornell (issue 207) offers another explanation; the First Doctor and Susan leave Gallifrey with the Hand of Omega because Gallifrey is facing some form of cataclysm and the Doctor cannot risk the Hand becoming 'part of the chaos'.

The doorbell rings at Mike's house. He opens the door to reveal the girl. She kills him with a lightning bolt.

■ A few lines were cut from the revised rehearsal script for timing/continuity reasons, as Mike looks through the window and says "It's a kid," and still goes to answer the door, even though the girl has attempted to kill him earlier in the episode.

The Doctor and Gilmore locate the Black Dalek.

■ Two lines explaining that this is the last Dalek left and the Doctor wishing to confront it alone were recorded but cut; they are included on the DVD.

The girl enters the living room – Ace is trapped.

■ In the revised rehearsal script the girl causes the television and radio to turn on, the TV showing static, the radio playing light music at full volume.

Approaching the Black Dalek the Doctor informs it that it has been defeated. With no hope of rescue, the Dalek loses control and explodes.

■ In the first rehearsal script the Doctor unwraps the 'Finger of Omega' package, revealing a leather belt, a holster and a 'black ugly pistol' which he uses to beat the Black Dalek in a shoot-out. This scene was rewritten after Sylvester McCoy and Andrew Morgan both expressed concerns.

The girl is released from the Daleks' influence. The Doctor approaches the ashes of the Black Dalek.

■ Quoting *The Book of Common Prayer* (1559). The novelisation adds "May you rest in pieces forever."

The Doctor and Ace are amongst the mourners at Mike's funeral. Ace asks the Doctor if they did good. "Perhaps," he replies. "Time will tell. It always does."

■ The original storyline specifies that the funeral is conducted by the Reverend Parkinson.

■ In the revised rehearsal script the directions include this scene being accompanied by a slow, sad reprise of *Runaround Sue*, and that the Doctor and Ace should walk to the TARDIS, which is standing near some trees. **DWM**

Mike reveals his true colours.

FURTHER INFO

DOCTOR WHO
REMEMBRANCE OF THE DALEKS

DVD
COMPANY 2|entertain
YEAR 2009
CAT NO BBCDVD 2451
AVAILABILITY Out now

DOCTOR WHO
REMEMBRANCE OF THE DALEKS

DVD
COMPANY 2|entertain
YEAR 2001
CAT NO BBCDVD 1040
AVAILABILITY Deleted

REMEMBRANCE OF THE DALEKS

VIDEO
COMPANY BBC Video
YEAR 1993
CAT NO BBCV 5005
AVAILABILITY Deleted

NOVELISATION

REMEMBRANCE OF THE DALEKS

COMPANY Target Books (1990)/BBC Books (2013)
AUTHOR Ben Aaronovitch
AVAILABILITY BBC Books edition out now.

RELATIVE DIMENSIONS

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

BAD BEHAVIOUR!

We're all proud of our favourite TV series – so why does it seem to do its best to embarrass us in front of our friends?

BY **JACQUELINE RAYNER**

There is a particular version of Sod's Law reserved especially for *Doctor Who* fans. It is this: whenever you sit down to watch new *Doctor Who* with non-fans, the episode will be *terrible*. This has happened to me a number of times, a particular stand-out in recent years being the time we sat down with a collection of in-laws one Saturday night and to our horror, *Fear Her* happened. I have a good friend who lists this as one of his favourite stories ever, so fully accept that your *Who*-mileage may vary, but for us it was a case of wanting the ground to swallow us up while desperately trying to explain to the non-fans *it's not normally like this, honest*. Would we have found the story so bad if we hadn't been conscious of the non-fans' reactions, of their judgement of the show that felt like a judgement on us? Probably not, actually. But in that heightened awareness state, it was a nightmare.

Actually, watching *Doctor Who* with non-fans is always a tricky one, even if you know in advance that the story you're showing them is pretty much brilliant. When you're a fan, you happily overlook flaws – yes, that biscuit-tin spaceship is a bit silly, but the story is great so who cares, and anyway we know the time/money issues behind the scenes and really it's amazing what they managed to do with such limited resources so actually it's not a problem at all and we're laughing *with* not laughing *at*, oh okay, maybe we are laughing *at* a bit, but it's in a spirit of love. See?

When you're watching with non-fans, though, those flaws suddenly take on massive proportions. You're on a knife edge, ready to jump in with LOOK OUT OF THE WINDOW SOMETHING REALLY INTERESTING'S TAKING PLACE, QUICK LOOK NOW AND KEEP LOOKING FOR AT LEAST A MINUTE the instant the Taran Wood Beast threatens to appear on screen. Suddenly the pantomime rat or the giant plastic snake is all you can think about, overshadowing every virtue that the show possesses.

Being a parent is very much like this. I want my children to be kind, thoughtful, caring, generous and considerate towards others. Minor transgressions usually go under the heading of 'things children do' or 'accidents will happen' and I'm prepared to overlook quite a lot of stuff if it doesn't counteract the values previously mentioned. Yet if we're with other people and my children are well-behaved 99 per cent of the time, it's the remaining one per cent that sticks out as my cheeks burn with parental shame and I try to persuade everyone that *they're not normally like this, honest*. Would we usually have been worried about that tiny bit of naughtiness? Maybe not quite so much. But when it comes under the heading 'making a good impression'...

A couple of years ago my husband and I had the good fortune to see a certain Mr Colin Baker performing at the local theatre (he played Inspector Morse and was, incidentally, brilliant). Colin kindly agreed to meet up afterwards and I was extremely excited that the children would get to meet my favourite Doctor, and that the Doctor would get to meet my favourite children. Unfortunately it didn't quite turn out as I had planned. Misbehaviour ensued (I won't give all the details of what or by whom in particular as it's not fair to do so in front of more than 30,000 strangers, I'll just say that one of our party developed an obsession with ice cubes and it wasn't Colin Baker). So there I am, desperately scrambling for excuses – *he's overexcited! He didn't get enough sleep last night!* And of course, *he's not normally like this, honest!* – while wanting the ground to swallow me up. I don't want you to think I'm putting all the blame on a small child – husband and I completely failed to control the situation, and as grown-ups we don't get to make excuses. The thing is, though, as with the *Fear Her*/in-laws incident, I can't think back to that afternoon without cringing.

I can acknowledge that my children aren't perfect while at the same time being utterly sure that they are in fact totally perfect. (Whoever said love had to make sense?) Do I love them any less because of the odd incident? Of course not. There's nothing they could do that could make me love them with anything less than my entire heart. Yes, it's my duty as a parent to help my children understand the right ways to behave but that's because the world can only be a good place if it has good people in it. It shouldn't be merely because I want them to make a good impression.

So I resolve to apply the same rules to *Doctor Who*. Sometimes it misbehaves and makes me cringe. But whether or not it makes a good impression on others isn't as important as whether or not it's actually *good* – and I'm not talking about 'good' in terms of effects or monster costumes. While *Doctor Who* has a heart, while it's never cruel or cowardly, while it is honest and honourable, while it is a good thing that does as much as any television programme can do to make the world a good place, then I resolve never to love it any less, however many times it gets the Doctor to carry the Olympic torch.

So sod Sod's Law. **DWM**

> 'I was excited that my boys would get to meet my favourite Doctor. Sadly, one of our party developed a obesession with ice cubes, and it wasn't Colin Baker.'

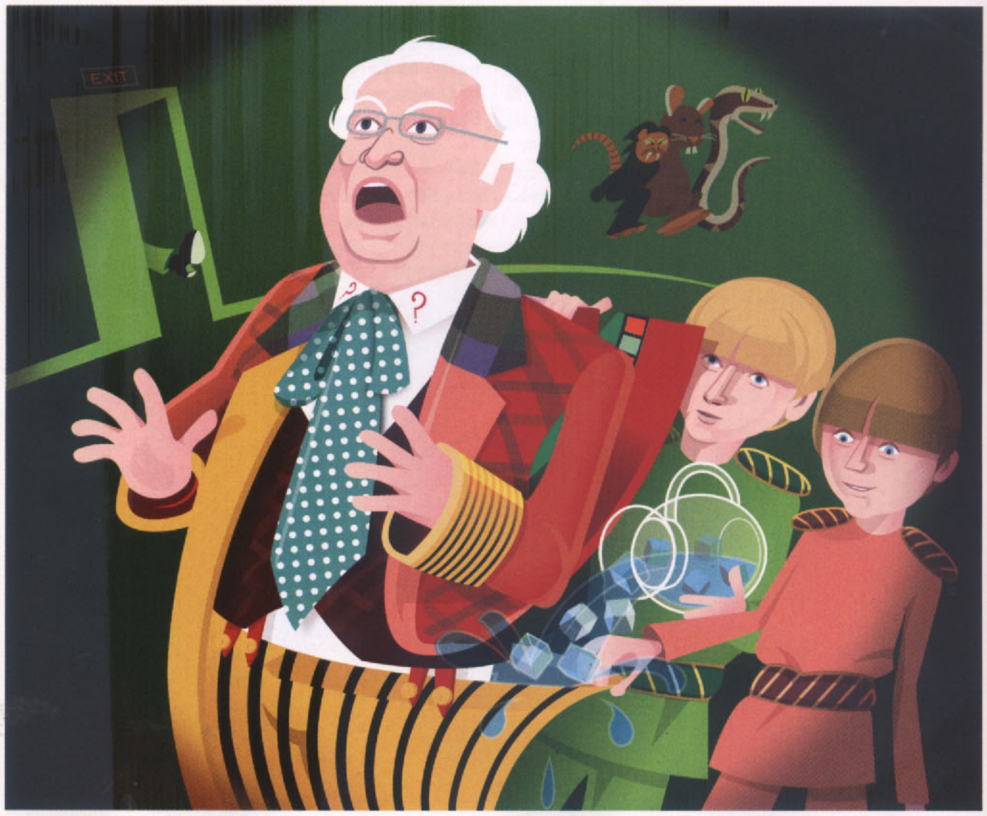


ILLUSTRATION: **BEN MORRIS**

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

TELEVISION
DVD
AUDIO
BOOKS

> **'Truly, all of modern *Doctor Who* - a decade of glory, a potent future - is the fruit of *The Green Death*.'**

The Green Death **DVD**

70

74

'Sophie Aldred reads *Shockwave* with a lot of energy, helping to really sell the scale and breakneck pace of James Swallow's script.'

Shockwave
AUDIO

74

'Geoffrey Beevers' Master is a great villain for audio, because his power is in his voice – insinuating its way into your head.'

Mastermind
AUDIO

75

'Tom Baker is superb when he laughs at the idea of all the Daleks being dead – just the sort of thing that makes his Doctor so fascinating.

The Final Phase
AUDIO

The Green Death

It's time to go back to Llanfairfach, to revisit the tale that gave us giant maggots, a megalomaniac super-computer, and a tearful farewell...

REVIEW BY **GARY GILLATT**

DVD BBC
STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (Brigadier Lethbridge-Stewart), Richard Fraklin (Captain Mike Yates), John Levene (Sergeant Benton)
WRITTEN BY Robert Sloman
DIRECTED BY Michael E Briant
FIRST BROADCAST 19 May – 23 June 1973
RRP £20.42

BBC
DOCTOR WHO
THE GREEN DEATH
SPECIAL EDITION
PG
The JON PERTWEE Years 1970-74

Let us take a moment to grieve for Tom the Sea Captain, long since mouldered under the Glamorgan sod. "Who?" you will surely cry, for such is his tragedy. And what of Mrs Cartwright's ginger cat; nameless and unmourned these last 40 years? Both cat and Captain died a gruesome death. A green death. Each was a victim of the callous indifference of a so-called, self-styled 'Doctor'. Their blood is on *his* hands, and it is long past time he was called to account. What he did, he may have done in the name of peace and sanity. But it was not – we can be sure – in the name of Mrs Cartwright's pussy.

We shall address this lamentable affair in due course. First, we need to get our bearings.

The Green Death is among *Doctor Who*'s most admired adventures, and rightly so. It's wildly entertaining, and, as a deft pulling-together of the key themes of its era, it packs real emotional punch. Furthermore, its value has only increased with time. *The Green Death* is a seed with all the ambition and potential of twenty-first-century *Doctor Who* coiled within, like the infinite whorl of a fractal. And, back in the summer of '73, that seed fell on fertile ground. In Swansea, it took root in the imagination of Stephen Russell Davies, age 10. In Paisley, it tendrilled through the brain of 11-year-old Steven Moffat. And just along the Glasgow Road, it coiled thickly about Peter Capaldi, 15. It would blossom, decades later, with astonishing vigour. Truly, all of modern *Doctor Who* – a decade of glory, a potent future – is the fruit of *The Green Death*.

This one story has such significance because it is not just one story – it is three. It's a love story. It's a monster story. It's a 'message' story, built to tell us something about how we live our own lives. And if we take some time to tease these stories apart and consider them in turn, we can see that all three have something to say about *Doctor Who* as it is written today.

"You've got all the time in the world," says the Doctor to his assistant Jo Grant, as he senses that their journey together may be coming to an end. "And all of the space," he adds, sweetening the deal. "I'm offering them to you." This sense of the universe as the Doctor's *gift* – something that he might offer to the talented, the blessed, the especially sassy – was, in 1973, something new. Today it is *Doctor Who*'s main engine. Each new protégée comes to understand, as Jo once did, that she cannot wander forever. She must, in the end, take charge of her own destiny. Generally by sticking her tongue down its throat.

For Jo, destiny takes the dishy form of Professor Clifford Jones, six-foot-something of Nobel laureate: proud and passionate, with a flowing mane, like Aslan trained to walk on his hind legs. From the moment the camera tracks in for his first 'hero' close-up, Cliff is presented to us as a god among men. It's the kind of shot that normally finds and favours the Doctor, but not here, and with good reason. It is often said that women fall in love with men who remind them of their fathers. We know nothing of Jo's biological father, but there's no doubt that the Doctor has been emotionally *in loco parentis* for the past three years. Now, as Jo resolves to travel to Wales to meet Cliff – whose politics she admires – the Doctor says mournfully to himself, "So, the fledgling flies the coop." It's clear that he sees himself as a nurturing parent.

A great joy of *The Green Death* is quite how brazenly it presents the crusading Professor Jones as a younger version of the Doctor, and then propels him into a karaoke of the Doctor and Jo's own greatest hits. Their first meeting, over a wrecked science experiment, is a note-for-note encore of that first encounter in *Terror of the Autons*, but it's a later duet which proves the sweetest cover version. Famously, Jon Pertwee would lobby his script editor to provide his Doctor with 'moments of charm', quiet little scenes where he would be at his most comforting and paternal: a call to a companion's inner courage perhaps, or a Platonic musing upon the beauty of "the daisiest daisy." But here, it's Cliff who gets the goods. Following the death of a coal miner called Bert, Cliff comforts Jo: "You shouldn't feel ashamed of your grief," he says, his voice a lulling Welsh sing-song. "It's right to grieve. Your Bert, he was unique. In the whole history of the world, there's never been anybody just like Bert. And there'll never be another, even if the world lasts for a hundred million centuries." What he's really saying is that Bert was 'the Bertiest Bert' – and Jo is a sucker for precisely this kind of blarney. While the rest of us struggle to keep down our lunch in the face of such nauseating flannel – this moment of smarm – Jo laps it up, and Cliff makes a confident and unchallenged move to first base. Sadly, we'll never know how much further Cliff might have got that night, with his skilful playing on Jo's grief. The Doctor harrumphs in and, equally expertly, sabotages any further tangling on the tufted Wilton; perhaps less irritated by Cliff's theft of his girl than by his stealing his best material.

But Jo isn't mere guileless prey in all of this. There's another neat reminder of how far she's come, when, trapped up a slag heap with an unconscious Professor, and beset by beasts, she produces a screwdriver and rewires a broken radio, just as she's seen the Doctor do. It's a shame the script doesn't gift Jo the leaving present of allowing her to make the big intellectual leap which saves the world this week; a luxury still reserved

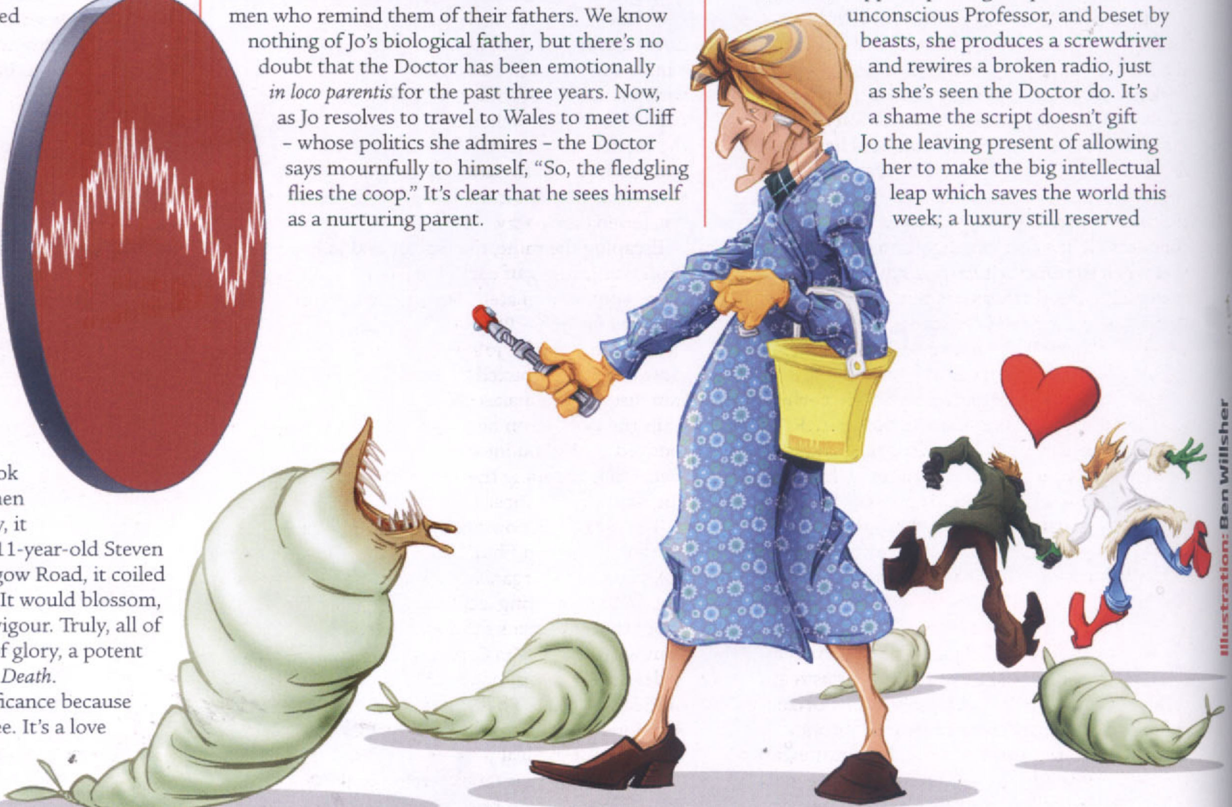


Illustration: Ben Willsher

The Doctor and the professor compete for Jo's attention...

'The Doctor is perhaps less irritated by Cliff's theft of his girl than by his stealing his best material.'

for the Doctor. That said, it's Jo's ambition to save humankind that ultimately leads her to leave the Doctor for Cliff, and a trek through the Amazon to find a high-protein fungus to feed our teeming billions. But why go such a long way? She should ask at the nearby chemical factory. After all, Quorn was developed by ICI.

When the end comes, it comes suddenly, as true endings are wont to do. Jo is swept off her feet and the Doctor is left – one can't help but feel – gulping back his tears. Their parting is perfectly shot and perfectly played by Jon Pertwee and Katy Manning. It's a triumph of understatement, and has, in four decades, not lost a scintilla of its bittersweet magic.

Modern *Doctor Who*, while well-seasoned with the bittersweet, regularly reassures us that love conquers all. It's also ringingly clear in its thesis that when the Doctor's friends leave him, and he travels alone, bad things happen. This we also see demonstrated for the first time in *The Green Death*, when Jo chooses Wales over a jaunt to the Acteon galaxy's famous blue planet.

The Doctor is so desperate to see Metebelis Three that he's wired the coordinates into the TARDIS' steering circuit. (If he'd also wired the pronunciation into the telepathic circuit, we might all have been saved significant later grief.) It proves to be a quite hilariously anti-social destination – the Malia or Faliraki of intergalactic holiday resorts – thrashing him with rocks, spears and tentacles. Never has a planet had it in for the Doctor more than Metebelis Three. And like all that's best in *Doctor Who*, it's roundly ridiculous and squarely entertaining at the same time. You have to admire the gusto and creativity with which director Michael E Briant and his team deploy their limited resources.
As mayhem rages around him, the Doctor escapes with a precious blue jewel. It's a bit of souvenir collecting that will ultimately prove the death of him, but one does feel that the production team misses a trick here. In the Third Doctor's final adventure, we're told how an ordinary spider is believed to have come to Metebelis in a rocket from Earth as an unseen and accidental passenger, and grew to awesome size and intelligence thanks to the planet's uncanny radiation. Well, that's the legend. Surely, instead, that spider was merrily spinning its web around the TARDIS lamp in UNIT HQ, and was actually delivered to Metebelis by the Doctor himself. That would make him in every way the architect of his own downfall.

Giant spiders haunt the Doctor's future, but it's giant maggots that await him in Wales, when he joins Jo, Cliff, the Brigadier and his crew. *The Green Death* is an excellent love story, but it's an outstanding monster story. "Good grief!" cries the Doctor when the creatures first squirm into view, and you can't blame him. The maggots are wonderfully realised and repellent to almost all our senses at once, with their greasy bloat, malicious hiss, and – as Jo puts it – "that smell... like something rotting." Trapped down a coal mine, the Doctor and Jo have to punt a mine cart through a lake of green ooze squirming with a million maggots. And while the special effects deployed may be, well... less than *wholly* convincing, the twisted brilliance of the idea – and the wild ambition – make the heart sing. *Doctor Who* might sometimes fail, but it does so in areas where others don't even dare to try.

Escaping the mine, the Doctor and Jo head to Professor Jones' gaff clutching a trophy: an egg as big as your head. Later that night it hatches, and the baby maggot – like Cliff mere minutes before – makes straight for Jo's temptingly creamy neck. However, it's distracted by a passing villain, bites him instead and makes off into the night. "The egg!" wails the Doctor, on hearing the tale. "It must have hatched out!" Goodness. Who'd have thought? It seems that dumping the egg in Cliff's post tray was not, after all, the most responsible way to deal with it. The maggot is now on the loose in Llanfairfach. "It can't be helped," huffs the Doctor – when it really *can*, perhaps by organising a search party. The next day, an unsuspecting local milkman complains about the Brigadier's fixation with the coal mine: "But what about Mrs Cartwright's ginger cat? It's at death's door it is, poor dab! Not to mention Tom the Sea Captain!" The Brigadier ignores him, but with Jones the Milk and his ailing, failing Captain and cat, it's practically *Under Milk Wood*. Clearly, the escaped maggot has nibbled them in the coal-black, sloeblack night, and now they're dying a sea-green, pea-green, mean, gween death. We never hear of their fate, but as a cure for maggot bites is still two episodes away at this point, they're surely doomed. And it's entirely the Doctor's fault. What a git.

So much for *The Green Death*'s tales of love and loss. What about that 'message'? While Cliff Jones is the Doctor's mini-me, he's also the avatar of *Doctor Who*'s producer – and the co-writer of *The Green Death* – Barry Letts. A 1972 issue of *The Ecologist* magazine, subtitled *A Blueprint for Survival*, had left Letts boiling with righteous fury. This closely-argued polemic predicted that human civilisation had only a short time left, and that it will all be over by, well... roughly ten years ago. If *A Blueprint for Survival* doesn't quite suggest that giant maggots will spew from the rotting carcass of the Earth, it's certainly forthright in its view that a happy ending is rapidly slipping away out of our grip.

The Professor speaks straight from Letts' heart, as he condemns the dirty practices of the Global Chemicals facility in Llanfairfach ("More muck! More devastation! More death!") and the skewed priorities of modern society in general. *A Blueprint for Survival* makes several references to 'a green revolution', years before 'green' was adopted in the mainstream as a shorthand term for environmentalist politics. So, while it's easy to see *The Green Death* as one of *Doctor Who*'s most deliciously basic and lurid story titles – green is the colour of monsters, after all – might it also be a smart play on words by Barry Letts?

The Green Death's 'message' ends up a trifle muddled, however. Quite why the goo being pumped out of the Global Chemicals refinery causes maggots to swell to the size of spaniels is never made clear. The whole operation, we learn – in a left-field twist – is run by a crackpot computer called BOSS, who shares a kind of symbiotic relationship with the managing director of Global, Stevens. It's a right old laugh – thanks to brilliant playing by actors Jerome Willis and John Dearth as man and mainframe – but even the Doctor doesn't seem to take it entirely seriously. BOSS is defeated using the blue crystal that the Doctor happens to have just collected from Metebelis Three. The maggots are killed by the particular fungus that Cliff happens to have stockpiled in his shed. Rather brilliantly, the writers hide the second of these outrageous coincidences in plain sight, with much talk of 'serendipity' – a rarely-heard word that's simply a poetic way of saying 'outrageous coincidence'. It does, however, bring home the other great lesson that modern *Doctor Who* has taken from *The Green Death*: if you get your romance right, and your frights, then your story will be remembered and lauded forever. It really doesn't matter if your plot doesn't quite tie up, or if your resolution relies upon coincidence, or the pressing of a great big OFF switch, or *Deus* himself leaping gaily *ex machina*. ►

Jones the Milk takes time out from his round to keep UNIT up to date with all the local gossip.

◄ When all is said and done, it's the love and monsters they'll remember.

The words of Professor Jones echo on, however. "Who does like the petrol-stinking, plastic-wrapped society we all live in?" we hear him rumble. It's a question we may ponder as we peel the polyethylene covering from our Special Edition DVD of *The Green Death*; or later, when we fail to find a local council with the recycling facilities to process the silver polypropylene box from the 2003 DVD that's now surplus to requirements. "A thick sludge you can't break down in any way," is how Cliff sees it all ending. The only sensible response, of course, is for us each to gift our original DVD to a charity shop, or to an eager relative; a boy or girl aged around 10 to 15 would be ideal. It's a blueprint for survival. The green life. Plant a seed. Let it grow.

DVD Extras

And, yes, this new edition is definitely worth your investment. The Restoration Team has worked uncanny magic upon the extensive film footage, leaving it fresher and sharper than one would have imagined possible. In addition, there are excellent new commentaries and 'info text', and a wealth of interesting new extras crowd out a packed second disc.

What Katy Did Next is a compilation of clips from a 1973 arts and crafts magazine programme hosted by Katy Manning called – for no clear reason, but with surely ultimate serendipity – *Serendipity*. And it's pulse-quickening stuff. "We went to a beach in Lowestoft," our host tells us, cueing a location film, "where I found out how exciting and easy pebble collecting can be." It turns out to be precisely as easy and exactly as exciting as you might think. Trudging across a gloomy bank of shingle, Manning peers myopically into the distance, perhaps in hopeful expectation of Axos. Then it's back to the studio for an item on carving, which has her prodding gingerly at a chunk of polystyrene. A dour sculptor asks of the erstwhile Miss Grant: "If I gave you only an old screwdriver and a file, could you make a dog?" She can't, of course – but she certainly knows a man who can.

The crafting fun continues in a short documentary about the visual effects of *The Green Death*, brought over from the original DVD release. "I'm chamfering and shaving the bulbous foam mouth parts," says visual effects designer Colin Mapson – for the first and last time in the entire history of mankind – as he shows us how to build a giant maggot of our very own. Mapson has the soft voice and hangdog expression favoured by former BBC staff designers, but is adamant when expressing his pride for his work on *Doctor Who*, and the giant maggots in particular – and rightly so. To make a maggot, Mapson explains, one must begin with a plastic weasel skull. That's all very well, but there's no clue offered as to how we might first catch a plastic weasel.

Former BBC Head of Drama, Jane Tranter, shares her passion for *Doctor Who*! We love her!

Jo Jones returns! Katy Manning joins Matt Smith and Elisabeth Sladen for an episode of *The Sarah Jane Adventures*.

> **'It's only thanks to the integrity of Tranter and Davies that the series came back as a worthy successor to its former self.'**

In a pleasing new production documentary, *The One with the Maggots* – which sounds like a rather outré episode of *Friends* – the creatures become a prism through which we might view the glamour and cruelties of showbusiness. Karilyn Collier, assistant floor manager on *The Green Death*, tells us of being tasked with collecting maggots (real ones, that is, not chamfered weasel foam) from London Zoo. "It was a battle to keep them all in one pot to get them back to TV Centre," she tells us. "Maggots go as fast as anything!" Now, while it's easy to be wise 40 years after the fact, one feels that some kind of *lid* might have helped Karilyn there. These eager little wrigglers were to be background extras for crowd scenes, and perhaps dreamed of making it big at the BBC. But when the director called 'cut!', it was the last trump for our long-shot larvae. "We popped them with blow lamps," chuckles Mapson, "and some were put out in the recycling." Non-speaking artistes the world over will nod in recognition and sympathy.

This new DVD also invites us to revisit *Global Conspiracy*, again from the original release. It's a witty mock-documentary investigation of 'the Llanfairfach incident', written by and starring Mark Gatiss, which outclasses anything else of its type attempted by the range; most notably in its brilliant pastiche of the 1970s current affairs series *Man Alive*. While it's a wry look back the anxieties of yesteryear, the film also highlights its writer's own concerns – at which we might now, ten years on, also take a wry look back. The sketch ends with BOSS and Stevens now in charge of the BBC, demanding "efficiency, productivity and profit" and "an orderly TV schedule." It's a dig at the Beeb's lack of imagination, and desire to play it safe. But the script was written in the summer of 2003, mere months before the announcement of *Doctor Who*'s return to TV, and Gatiss' own commission to write *The Unquiet Dead*. A decade on, there's nothing *Doctor Who* fans would like more than "an orderly and productive TV schedule" for the series.

Chiming in with perfect resonance, the behind-the-scenes story of that second coming is told by Russell T Davies and Jane Tranter in *Dr Forever!* It's a first-class documentary from James Goss, though many of its treats have been roundly gazumped by **DWM**, thanks to great minds thinking alike and going in search of the same story.

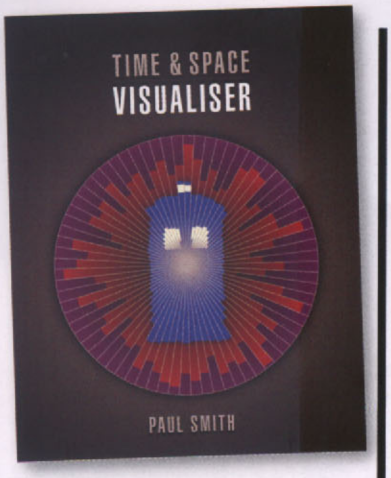
While we like to think it a truth universally acknowledged that *Doctor Who* was always fated to return to TV in one form or another, it's here, listening to Tranter and Davies tell their story, that it becomes clear that it's only thanks to their immense willpower and enormous personal integrity that the programme came back as any kind of worthy successor to its former self. Perhaps the most telling revelation is of how *Doctor Who*'s extraordinarily profitable revival was almost stymied by BBC Worldwide, who argued there was no ongoing interest in the show.

Finally, all our threads come together thanks to the apt bonus inclusion of *Death of the Doctor*, the two-part *Sarah Jane Adventures* serial which saw Jo Grant – Jo *Jones* – meet up with the Eleventh Doctor and Sarah Jane, her successor in the role of sorcerer's apprentice. It's an exquisite script – so smart, so funny – by Russell T Davies: a love letter to his own childhood.

And even here, the story continues. As Jo wobbles off toward new adventures, Sarah's young protégé, Clyde, comments to his friend Rani: "That'll be us, one day." And he's right, you know. Everything comes back. **DWM**

Time & Space Visualiser

BOOK Wonderful Books
WRITTEN BY Paul Smith
RRP £24.95



Paul Smith's *Time & Space Visualiser* takes all 50 years of *Doctor Who* and distils it down into infographics – the visual representation of complex information in quick, clear fashion. Possibly the most enduring example of an infographic is the map of the London Underground, and that's what Smith attempts to do – and largely succeeds – with *Doctor Who*, mapping its history into visual form.

If there's one criticism of this large-format volume, it's that there's too much information on offer in some of the infographics. A quick sweep of the eye across many of the pages leaves you befuddled as to what you've just seen. The best infographics need just a single visual context to help take in the information being served up without recourse to detailed notes.

However, that is perhaps more a criticism of the information source being chronicled, and not intended to do down the author's intent. Paul Smith has worked hard to present an unwieldy mass of data in pleasing graphical form and that intent is, by and large, successful. If the graphs are sometimes confusing, Smith has provided detailed commentary that works incredibly well alongside the graphs to give context.

Everything is presented beautifully, with bright colours and a great deal of imagination. Cliffhangers categorised by a sequence of umbrella dangling Seventh Doctors; a bookshelf of fat and thin volumes to represent prolific Target books authors and cover artists. Every page offers something new.

My favourite graph in the book shows, in number of film cans, how close to transmission each episode of the show's first six years was recorded in relation to transmission. And this is the crux of why this book works – seeing a single film can next to each episode of *The War Games* visually represents just how seat of the pants those early days of *Doctor Who* were.

One final note of caution – this is a print-on-demand book, and as such, the £24.95 for a 120-page large format paperback reflects the niche market price point. However, that aside, *Time & Space Visualiser* is an entertaining and original approach to documenting all five decades of *Doctor Who*. **MARK WRIGHT**

Now On the Big Screen

BOOK Telos Publishing
WRITTEN BY Charles Norton
RRP £15.99/£30.00

CHARLES NORTON
NOW ON THE
BIG SCREEN
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO AT THE MOVIES

Charles Norton's book about *Doctor Who* at the movies not only looks at the two colourful Peter Cushing/Dalek films of the 1960s but every other attempt to bring *Doctor Who* to the big screen. Outside the Cushing ventures, this is not a happy story. Since the 1970s onwards, it seems that there has always been a cinematic *Doctor Who* project in some stage of development. All have failed, withering in Development Hell.

In 1965, American producers Milton Subotsky and Max J Rosenberg were able to negotiate the rights to produce *Dr Who and the Daleks* in only a few short months, paying the BBC just £500 for the pleasure. From 1985, Coast to Coast – later Green Light Productions – hulked its project, *Doctor Who – Last of the Time Lords*, around for nearly a decade, spending a million pounds on pre-production but with the film eventually coming to nothing.

Just how difficult can it be to make a film based on a much-loved television institution like *Doctor Who*? asks Norton early on. The answer – very difficult indeed. The Tom Baker/Ian Marter-written script *Doctor Who Meets Scratchman* went back and forth for six years, and never gained the right financial investment. Another script, *Doctor Who and the Krikkitmen* – this time by Douglas Adams – also fell at the same hurdle.

But is it always to do with money? Is some of it just timing? Norton says the right time for *Doctor Who* films was from 1965 to the mid-1970s. When *Scratchman* was conceived, family cinema audiences were being entertained by the likes of *At The Earth's Core*. When *Star Wars* appeared, expectations changed forever. The notion of a couple of early 1970s films starring Jon Pertwee as the Doctor certainly sounds more appealing and more likely to have happened than a multi-million pound epic with Donald Sutherland.

The book boasts never-before-published paperwork from the BBFC on the 1960s Dalek films and excellent research that follows each unmade project from first idea to the eventual abort button. On this evidence, a Disney live-action version of *The Abominable Snowmen* comes out as the Doctor's best bet, save that it hasn't got the Doctor in it at all...

It's a wrap. **VANESSA BISHOP**

You and Who: Contact Has Been Made - Vol. 1

BOOK Miwk
EDITED BY J R Southall
RRP £12.99

What would be the fun in watching *Doctor Who* in isolation? For many of us, fandom has brought about our strongest friendships, forged through our mutual affection for a bonkers show about a man who lives in a box.

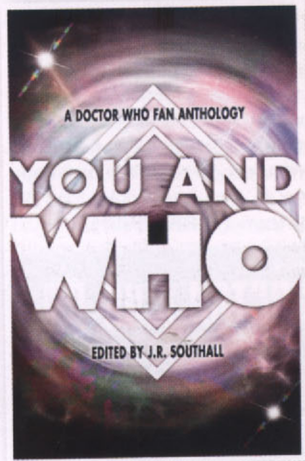
You and Who: Contact Has Been Made Volume One is as much a celebration of *Doctor Who* fans as it is of *Doctor Who* itself. Split into seven sections, one for each of the first seven Doctors, the book of essays covers every story from *100,000 BC* to *Survival* – with Doctors Eight, Nine, Ten and Eleven handled in Volume Two.

Contributors were asked to write about their personal connection to a story. The result is a collection of varied and often touching memoirs. Take John Dorney's account of *The Seeds of Death*. Dorney admits that the Patrick Troughton tale isn't necessarily his favourite story, but reminds him of his parents who bought the VHS in 1985 when 20 quid was a lot of money to spend on a birthday present. Whenever he watches the black-and-white episodes, he remembers how they supported him over the years, what they mean to him. The context of watching *The Seeds of Death* is more important than the story itself.

'*Contact Has Been Made* is as much a celebration of fans as it is of *Doctor Who* itself...'

In others essays, we discover the impact *Doctor Who* has had on its fans' lives. Benjamin Adams shares how stumbling upon *The Claws of Axos* eventually led to him marrying his wife at the Gallifrey One convention 34 years later. For others, like Tony Eccles, stories such as *Image of the Fendahl* would encourage them to create his own monsters and tell his own stories.

Some entries aren't even about the TV episodes at all, but the connected spin-offs – Target novels, beloved VHS tapes mouldering in a cellar, the audiobook of *State of Decay*. Others give their authors the chance to spout their fan theories – such as Jef Hughes' assertion that *The Ambassadors of Death* proves that Sergeant Benton is a cold-blooded killer – or defend the stories that most other fans love to hate. The Kandyman find his apologists among the essays, as do stories that usually languish at the bottom of the polls (yes, someone out there does love *The Twin Dilemma*).



According to the Doctor, you can always judge a man by the quality of his enemies. If this love letter to his adventures is anything to go by, you can also judge a TV show by the quality of its fans – and in *Doctor Who*, we have the best. **CAVAN SCOTT**

The Ripple Effect

EBOOK Puffin

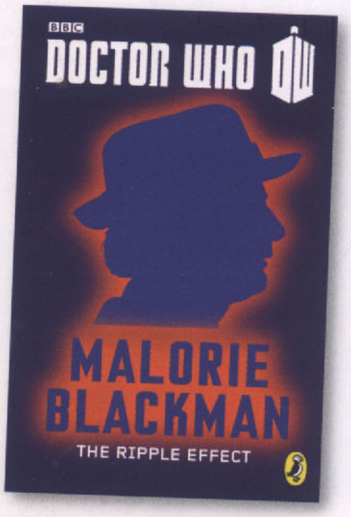
WRITTEN BY Malorie Black
FEATURING The Seventh Doctor
RRP £1.99

Recently appointed children's laureate, Malorie Blackman – best known for her *Noughts and Crosses* series, amongst numerous other novels and short stories – tackles the Seventh Doctor as her Time Lord of choice in the latest ebook short. The Doctor is forced to take drastic action when the TARDIS is caught in a temporal anomaly and the Doctor finds the universe has changed around himself and companion Ace. Landing on Skaro they find it populated by benign, scholarly Daleks that are a force for universal good.

Blackman successfully weaves an authentic *Doctor Who* tale that works as social commentary. But there's no preaching, it all works within the framework of a big adventure story. There's something quite affecting about a Seventh Doctor who is hamstrung by prejudice, a character trait we're simply not used to in the hero of our series. He just can't bring himself to trust these Daleks, assuming they're up to no good.

This is a well constructed and elegantly written story that works on many levels. Still, there are a couple of duff notes. It feels churlish to mention them, but... However hard I try, I could never imagine the Doctor calling Ace "My dear girl," or referring to anything as "Weird." There, I told you it was churlish.

Having an author of the calibre of Malorie Blackman contributing to this series is a real coup for Penguin, and for that they should be applauded. One can only hope that at some point in the future she'll be invited back and let loose on a full-length novel for this TARDIS team. **MARK WRIGHT**



Shockwave

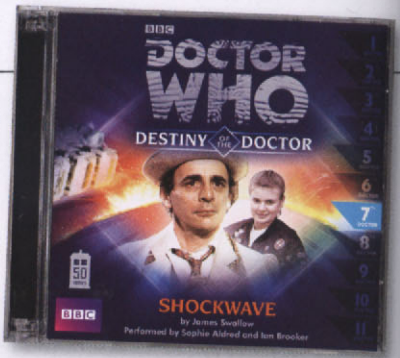
AUDIO READING AudioGO

WRITTEN BY James Swallow
PERFORMED BY Sophie Aldred and Ian Brooker
FEATURING The Seventh Doctor and Ace
RRP £10.20 (CD), £6.79 (download)

Narrated by Sophie Aldred, the Seventh Doctor's entry in the *Destiny of the Doctor* series is a mix of heist and disaster movie. The premise is that the Eleventh Doctor requires his past self to 'liberate' a holy relic from Tarsus Six. The only problem is that the only time history records the precise whereabouts of the relic is the day Tarsus Six's sun explodes.

Sophie Aldred reads *Shockwave* with a lot of energy, helping to really sell the scale and breakneck, desperate pace of James Swallow's script. As this is a younger Ace than in most of Big Finish's plays, Aldred makes her sound more wide-eyed, youthful and full of beans. Her take on Sylvester McCoy's Scottish accent, while no *Dead Ringers*, helps distinguish the Doctor, and the result is an audio that has a real impact. That's reinforced by Daniel Brett's music, which puts the listener in mind of some of Keff McCulloch's emphatic scores from the late 1980s.

Given that the Seventh Doctor is usually the one doing the manipulating, it's a neat change to have him being the puppet of a future incarnation, having to get his hands dirty for once, rather than gently nudging others into helping him get what he wants. It's another example of how the *Destiny of the Doctor* series both celebrates and comments on past eras of the show. This one is very entertaining indeed. **MATT MICHAEL**



Persuasion

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Barnes
STARRING Sylvester McCoy (The Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will Arrowsmith), David Sibley (Kurt Schalk), Miranda Raison (The Shepherdess)
RRP £14.99 (CD), £12.99 (download)

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
SYLVESTER McCOY AND TRACEY CHILDS IN
PERSUASION
BY JONATHAN BARNES
FEATURING
MIRANDA RAISON
DAVID SIBLEY
CHRISTIAN EDWARDS
FULL CAST AUDIO DRAMA
BIG FINISH

Having collected Dr Elizabeth Klein from UNIT, and also – accidentally – her hapless assistant Will Arrowsmith, the Doctor lands in Germany in the aftermath of World War Two. It's a dangerous place to be, especially when you're in the company of an ex-Nazi who's forgotten her past – and when mysterious aliens from another dimension are conspiring to make the Earth their own. It's even more dangerous when the Struwwelpeter, a nightmarish creature from folklore, appears to be stalking the ruined landscape.

The opening episode of *Persuasion* shows some promise because of its grim setting and Grimm overtones – writer Jonathan Barnes certainly seems to be onto something by having the Struwwelpeter flitting around the background of this audio.

It's also a very great pleasure to have Tracey Childs back as Klein, one of the most fascinating of the Doctor's companions. However, her time working for UNIT has apparently mellowed Klein, and here she seems a little anaemic in comparison to the driven, bitter woman of past plays.

That's no comment on Childs' performance, which is fantastic; more that Klein's material here is thin. Perhaps that's because she's sharing duties with Will Arrowsmith. But even that's a problem, because Will's the weediest, most ineffectual companion since Jeremy Fitzoliver. It's an inauspicious beginning, but perhaps there's more to Will than initially meets the eye.

You may very well think that, because *Persuasion* absolutely sounds like the first story in a trilogy: oblique, lacking in easy answers and ending without all the plot threads being resolved. It may well be that as the trilogy unfolds, *Persuasion* will be worth re-visiting.

Taken on its own merits, this is a much less impressive audio. Given that the recently-concluded series of Seventh Doctor plays tied up a years-long story of alien gods, introducing yet more seems a bit samey, while the story's innovations – especially Will – are a bit of a misfire. Sadly, *Persuasion* failed to convince this listener. **MATT MICHAEL**

Mastermind

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
PERFORMED BY Geoffrey Beevers, Daphne Ashbrook, Yee Jee Tso
FEATURING The Master
RRP £8.99 (CD), £7.99 (download)

In 2011 the *Companion Chronicles* story *Tales from the Vault* introduced UNIT officers Captain Ruth Matheson and Warrant Officer Charlie Sato – played by Paul McGann's on-screen co-stars Daphne Ashbrook and Yee Jee Tso.

The premise is pretty straightforward – the Vault contains UNIT's most precious finds. These include a mysterious grandfather clock, and the cadaverous body of the Master, locked in the most secure area.

Geoffrey Beevers' Master is a great villain for audio, because his power has always been in his voice – gently insistent, insinuating its way into your head. Having woken up, the Master relishes telling his story to Sato: and it's a story that's full of surprises.

The first surprise is that this is a post-Movie master, escaped from the Eye of Harmony, leaping from human host to human host, surviving the *Titanic*, and going from Time Lord to Crime Lord in twentieth-century America. Tying together *The Keeper of Traken*'s decaying Master with the TV Movie and Big Finish's short story collection *The Centenarian*, and even anticipating *Utopia*, there's a risk that *Mastermind* just becomes an extended series of references. However, Jonathan Morris doesn't dwell on these moments, but instead expertly weaves them into an increasingly unsettling story.

Mastermind is a superb audio, one that reminds you of the true, terrifying power of the Master. Frighteningly good. **MATT MICHAEL**

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
DAPHNE ASHBROOK
YEE JEE TSO
GEOFFREY BEEVERS
MASTERMIND
BY JONATHAN MORRIS
THE COMPANION CHRONICLES
BIG FINISH

The Final Phase

AUDIO DRAMA Big Finish
WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Nicholas Briggs (the Daleks),
RRP £8.99 (CD), £7.99 (download)

Concluding the second series of Fourth Doctor audios, *The Final Phase* picks up where *The Dalek Contract* left off: Cuthbert's plans are approaching completion, Romana is in his power, and his Daleks-for-hire have the Doctor and the Proximan resistance on the run. The fate of all of them will be decided at the Quantum Gateway, where the whole future of the universe hangs in the balance.

It's always disturbing to be reminded that doors can open both ways, and can let things in as easily as they can let things out. The Conglomerate's appropriation of the Gateway threatens to unleash forces utterly inimical to life in the universe. That's not to say *The Final Phase* copies 2006's *Doomsday* – far from it – simply that the allusions author Nicholas Briggs includes within the play help to give the adventure a real 'end-of-season' feel.

Meanwhile, the Daleks have plans of their own – plans that don't involve Cuthbert or his Conglomerate. Inevitably, they double cross their 'employer' and revert to type, exterminating everything in sight and planning to conquer the universe. The only problem with this is that Briggs has done this even more effectively before – in *To the Death* for example – so *The Final Phase* does suffer slightly from diminishing returns. They were the least interesting thing in *The Dalek Contract*, and that remains true here.

As Cuthbert, David Warner remains a joy – the big reveal about his shadowy motives is suitably grandiose, and leaves the audience with enough questions to justify a follow-up. Not that there's really any excuse required to get David Warner back. Tom Baker, who was slightly sidelined in *The Dalek Contract*, doesn't get an awful lot more to do here, but gets a superb moment when he laughs at the idea of all the Daleks being dead – exactly the kind of 'funny peculiar' moment that makes the Fourth Doctor so unpredictable and fascinating.

BBC
DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
TOM BAKER AND MARY TAMM IN
THE FINAL PHASE
BY NICHOLAS BRIGGS
FEATURING DOMINIC MAFHAM DAVID WARNER TOBY HADOKE NICHOLAS BRIGGS AS THE DALEKS WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA

The play also features Mary Tamm's final performance as Romana. The running story of this series of Fourth Doctor plays has been the thawing relationship between the Doctor and Romana, from colleagues on a quest to firm friends. It's fitting that Tamm's final scene with Tom Baker sees Romana finally admit she's enjoying life in the TARDIS, and doesn't want to go home to Gallifrey – which seems to surprise her as much as anyone. The play and the series ends with them flying off into the sunset for further adventures: the Doctor and Romana, in the TARDIS. The stuff of legend.
MATT MICHAEL

> **'Mary Tamm's final scene sees Romana finally admit she's enjoying life in the TARDIS.'**

Counter-Measures: Series 2

AUDIO DRAMAS Big Finish
WRITTEN BY Matt Fitton, James Goss, John Dorney, Cavan Scott and Mark Wright
STARRING Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams), Hugh Ross (Sir Toby Kinsella
RRP £10.99 (CD), £8.99 (download)

The latest special box set from Big Finish follows up last year's spin-off: a kind of 1960s version of *Torchwood* investigating the unexplained and defending Great Britain from unusual menaces. The first series of *Counter-Measures* was creepy and consciously retro, riffing on classic sci-fi shows like *Quatermass* and *Doomwatch*, and was hugely entertaining, so the second series has a lot to live up to. I'm pleased to report that it doesn't disappoint.

There are four stories in this set. *Manhunt*, written by Matt Fitton, opens the series and plunges straight into the story: Group Captain Gilmore is on the run, suspected of murder. While he tries to prove his innocence with the help of the victim's widow, and is drawn into the strange relationships of the Waverly family, Allison Williams and Rachel Jensen have their hands full dealing with Gilmore's replacement – Captain Astor, and the murder of several high-profile scientists. Well-acted and told with real pace, *Manhunt* gets things off to an exceptionally strong start and sets the scene for a series which is more character-led than the first.

The second episode, *The Fifth Citadel* by James Goss, focuses on the nuclear paranoia of the early Cold War. It's effectively dark – echoing, secret tunnels and the creeping horror of radiation poisoning are all-too plausible threats, and it starts to throw more light on Counter-Measures' manipulative mandarin Sir Toby Kinsella, introducing an old girlfriend Dr Elizabeth Bradley. In a casting coup, Big Finish has secured the services of Celia Imrie, and she's exactly as good as you'd expect as the haunted Dr Bradley, in a role that gives her more to work with than *The Bells of Saint John*.

FOUR ORIGINAL FULL-CAST AUDIO DRAMAS
BIG FINISH
COUNTER-MEASURES
SERIES 2
DOCTOR WHO
SIMON WILLIAMS
PAMELA SALEM
KAREN GLEDHILL
HUGH ROSS

Next is *Peshka* by Cavan Scott and Mark Wright. Taking the Counter-Measures team international is a first, and it gives the episode the feel of an ITC series like *Department S*. Taking place against the backdrop of an international chess tournament (sadly, without an Elaine Paige and Barbara Dixon soundtrack), this is another play that deals with Cold War paranoia, pitching members of the group against each other, and giving the regular actors the chance to flex their range as 'simmering tensions surface' and old resentments are finally addressed.

The series concludes with *The Sins of the Fathers* by John Dorney, which brings the box set full circle and makes Sir Toby seem an ever more dubious character. In an approach that consciously evokes a TV season finale, the colleagues finally have to confront their shady paymaster, and past mistakes have tragic consequences.

With four very fine stories, *Counter-Measures* Series 2 is an unqualified success. This listener is looking forward to hearing more from the team not only in the upcoming *Doctor Who*, release *The Assassination Games*, but hopefully in future series.
MATT MICHAEL

The Greatest Show in the Galaxy

AUDIOBOOK AudioGO
WRITTEN BY Stephen Wyatt
READ BY Sophie Aldred
FEATURING The Seventh Doctor and Ace
RRP £13.25 (CD) £8.95 (download)

Stephen Wyatt's surreal story about a sinister circus that lures space travellers to their deaths strikes some memorable images in its television episodes. The novelisation, however – read here by Sophie Aldred, who plays Ace in the story – fails to make quite the same impact. Wyatt makes few changes, but whereas, on television, the images and unusual characters came with an immediacy that beguiled and intrigued, the novelisation makes these introductions feel long-winded and the story as a whole like an idea in search of a plot.

For characters such as the grumpy stall-holder, Nord the biker and fortune-teller Morgana, Aldred throws herself into the roles in an entertaining manner. Her decision, on the other hand, to emphasise the Scots accent of Sylvester McCoy's Seventh Doctor to a degree that's stronger than McCoy's own seems a mistake.

If one could exorcise anything from *The Greatest Show in the Galaxy*, the Ringmaster's excruciating, 1988-style rapping would be top of the list. Sadly, Wyatt appears to like it, although Simon Power's music and effects modulates a spooky tone for Aldred so you don't balk completely. Elsewhere, Power draws on *Entry of the Gladiators* – the traditional music of the circus.

Wyatt's propensity to fill his stories with robots gives the soundtrack plenty to play with in terms of noisy circuitry and laser bolts. Best, though, are the subtler moments such as the slow passage of the hearse, its wheels crunching the planet Segonax's rocky surface as it passes. *The Greatest Show in the Galaxy* is back in business, and while this version takes time to unfold, it's a fair act still worth some applause.
VANESSA BISHOP

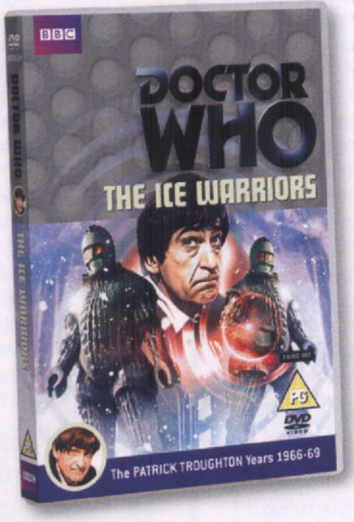
BBC
DOCTOR WHO
THE GREATEST SHOW IN THE GALAXY
STEPHEN WYATT
READ BY SOPHIE ALDRED

The Ice Warriors

DVD BBC
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Deborah Watling (Victoria)
WRITTEN BY Brian Hayles
DIRECTED BY Derek Martinus
FIRST BROADCAST 11 November – 16 December 1967
RRP £20.42
RELEASED 26 AUGUST 2013

There's been a flurry of animated *Doctor Who* episodes of late. Long after the success of 1968's *The Invasion*, we've recently seen the high-profile presentation of 1964's *The Reign of Terror* and the slightly more backdoor release of 1966's *The Tenth Planet* with their missing episodes presented in animated form. Now along comes *The Ice Warriors* – début story for the *Cold War* baddies – with the missing episodes Two and Three animated anew.

"I've been producing behind-the-scenes documentaries for the range for about five years now," points out animation producer Chris Chapman, "but this was something really special – a proper piece of *Doctor Who* itself. Sort of. I was a huge fan of the animated episodes of *The Invasion* that Cosgrove Hall produced a few years back, and was disappointed not to see that team continue to animate the many missing *Doctor Who* stories. But then I thought, sod that – I realised that I had an opportunity to produce them myself!"



A very different challenge from Chapman's usual contributions, which are generally 'making-of' pieces about the original productions – a whole other creative sensibility must come into play. "I've worked for years with the team at animation studio Qurios," Chapman points out, "particularly the talented pairing of Niel Bushnell and Chris Chatterton, and in no time at all we were pitching the idea to [commissioning editor] Dan Hall. The day we got the commission was probably the most joyously geeky day in my whole life. And *The Ice Warriors* was a gift of a story to get to animate. Troughton! Monsters! Brrr!

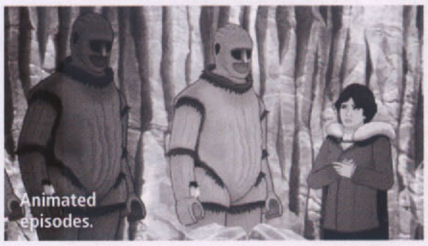
"It was also a gift in terms of the detective work involved in resurrecting any missing adventure," the producer continues. "Telesnaps, on-set photos and the original camera script all survived, as well as many clues hidden in the four surviving episodes. My objective was clear from the off – bring back *The Ice Warriors* in as faithful a way as possible. This wasn't the time for embellishment or showboating – I just really wanted our episodes to feel like 1960s *Doctor Who*. The animation team embraced this totally. Niel's team researched camera technology of the time to get a sense of the look of the show in studio, whilst the camera script allowed us to bring the episodes back together essentially shot-for-shot and cut-for-cut.

Defrosted after all these years!

> "My hope is that if you squint a bit, you might forget you're watching an animation..."

"There were plenty of tricky bits along the way – usually consisting of the team sitting around asking 'What's that crash on the soundtrack?' or 'What exactly does Varga do to knock Clent out?' or 'Wait, which costume is Miss Garrett in now?' – but it was all an awful lot of fun. For me, the highpoint was getting to sit down and watch all six episodes of *The Ice Warriors* – and that's definitely the way it should be viewed, in context as part of the story. My hope is that if you squint a bit, you might possibly forget you're watching an animation and mistake it for the real thing!" **DAVID DARLINGTON**

BUY IT BECAUSE... It's the first appearance for a classic *Doctor Who* villain, and it's presented as 'complete' as this Second Doctor adventure is ever likely to be.


Animated episodes.

Frazer Hines
'Jamie'

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

AUGUST

MONDAY 26
DVD
■ ***The Ice Warriors*** by Brian Hayles [Second Doctor, Jamie and Victoria] BBC DVD £20.42 See above

SATURDAY 31
CD - AUDIO READING
■ ***The Alchemists*** by Ian Potter [First Doctor and Susan] Big Finish £8.99

CD - AUDIO DRAMA
■ ***Iris Wildthyme – Series 4 Box Set*** by Cavan Scott, Mark Wright and David Bryher. [Iris Wildthyme] Big Finish £25.00
■ ***Starlight Robbery*** by Matt Fitton [Seventh Doctor] Big Finish £14.99

SEPTEMBER

THURSDAY 5
CD - AUDIO READING
■ ***Destiny of the Doctor 9: Night of the Whisper*** by Cavan Scott & Mark Wright. [Ninth Doctor, Rose and Captain Jack] AudioGO £10.20 See page 78

CD - TALKING BOOK
■ ***The Trial of a Time Lord – Volume 1*** by Terrance Dicks and Philip Martin. [Sixth Doctor and Peri. Read by Colin Baker & Lynda Bellingham] AudioGO £TBC See page 78

CD - SOUNDTRACKS
■ ***The TV Episodes Collection Six*** [*The Sensorites*, *The Romans*, *The Space Museum*, *The Ark*, *The Gunfighters*, *The War Machines*] AudioGO £TBC

MONDAY 16
DVD
■ ***Scream of the Shalka*** by Paul Cornell. [Animated adventure starring Richard E Grant] [Alternative Ninth Doctor, Alison] BBC DVD £20.42 See page 77

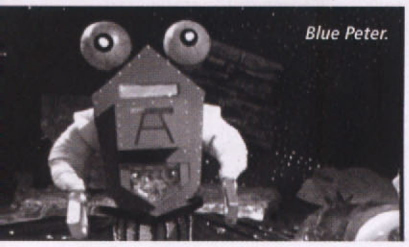
ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

WHAT'S IT ABOUT?

The TARDIS takes the Doctor, Jamie and Victoria in the future, where the world is facing another ice age. Leader Clent and his team are trying the halt the advance of the rapidly advancing glaciers. Meanwhile, a sensational discovery is made – an ancient warrior, preserved in the ice. A creature that is still very much alive...

EXTRAS

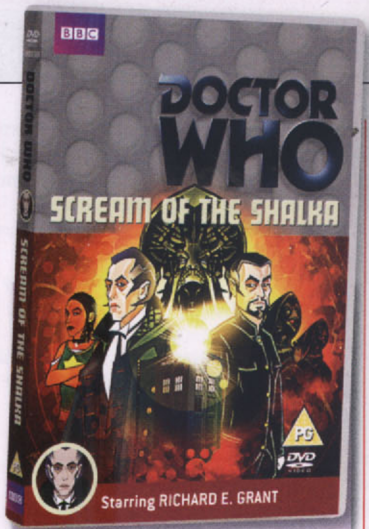
- Commentaries on episodes One, Four, Five and Six with Frazer Hines (Jamie), Deborah Watling (Victoria) and Sonny Caldinez (Turoc), designer Jeremy Davies and grams operator Pat Heigham. Episode Two commentary made up of archive recordings or readings of text written by Brian Hayles, Derek Martinus, Martin Baugh, Bernard Bresslaw, Peter Barkworth, Wendy Gifford and Sylvia James. Episode Three commentary with Patrick Troughton's son, Michael. Commentaries hosted by Toby Hadoke.
- *Cold Fusion* – The cast and crew look back at the story with Frazer Hines, Deborah Watling, Sonny Caldinez, Jeremy Davies and James Bresslaw, son of Bernard Bresslaw (Varga).
- *Blue Peter: Design-a-Monster* – the competition launch and subsequent winners of the 1967 'Design-a-Monster' competition, which ran during the transmission of *The Ice Warriors*.
- *Doctor Who Stories: Frazer Hines Part Two* – interview with Frazer Hines shot in 2004 for *The Story of Doctor Who*.
- VHS Links – the introduction to the story and linking material covering the two missing episodes, from the 1998 home video release of the story.
- PDF of original *Radio Times* listings
- Photo gallery
- Animation gallery
- Subtitle production notes
- Coming soon – *Scream of the Shalka*



Blue Peter.

Scream of the Shalka

DVD BBC
STARRING Richard E Grant (the Doctor), Sophie Okenedo (Alison), and Derek Jacobi (the Master)
WRITTEN BY Paul Cornell
DIRECTED BY Wilson Milam
ORIGINAL WEBCAST 13 November – 18 December 2003
RRP £20.42
RELEASED 16 SEPTEMBER 2013



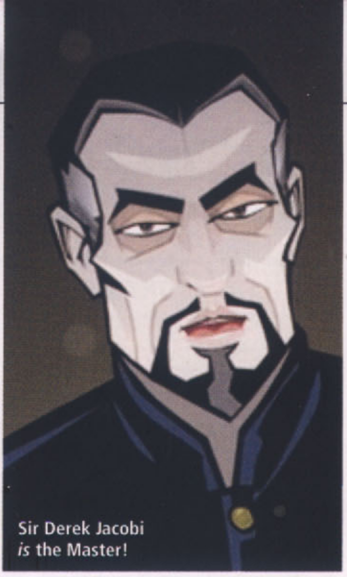
WHAT'S IT ABOUT?

The TARDIS lands in the silent village of Lannet. The Doctor finds the inhabitants are living in fear – the alien Shalka have taken up residence underground, in preparation for a wider invasion...

For those unfamiliar with it, *Scream of the Shalka* was the unfortunately ill-timed 2003 *Doctor Who* webcast from BBCi, starring Richard E Grant as the Doctor. It was gazumped even before it was made available, by the news of Russell T Davies' proper relaunch of the show – and thereafter it was buried in the sand. Until now...

"We couldn't have made *Shalka* without a vast wad of cash from BBC Worldwide," points out *Shalka* producer James Goss, who has revisited his own work for the supporting material on this disc. "In return, they got the DVD release rights. It didn't come out on DVD back in the day for the same reason there weren't any more Richard E Grant webcasts – it became apparent the return of the TV series would be happening much more quickly than we'd first been told, and anything the poor *Shalka* Doctor did would only be in the way!

"The first time I ever spoke to [*Doctor Who*'s then-executive producer] Julie Gardner, she was so nice about effectively shooting the whole thing in the head. Looking back on *Shalka*, I just don't know what to think about it. While I doubt anyone out there says 'Richard E Grant, he was my Doctor', it did very well in terms of audience. I'm not sure how much



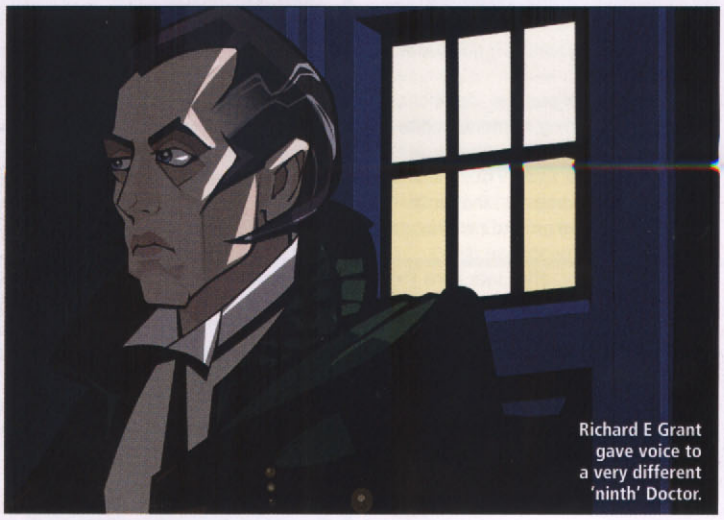
Sir Derek Jacobi *is* the Master!

I enjoyed the process, either at the time or talking about it now. But we were really trying very hard. Hopefully, the piece reflects that.

"It's amazing how little you remember about your own project," Goss concludes. "The production notes researcher, Paul Scoones, kept sending me emails I'd written which directly contradicted my recollections. It's funny reading emails from a much younger you. I was stunned to find a tiny bit of video of me from the filming, standing at the back of the studio, looking so young and so happy. I can't even remember being there..."

DAVID DARLINGTON

BUY IT BECAUSE... It's a glimpse at what seemed the only future for *Doctor Who* back in 2003.



Richard E Grant gave voice to a very different 'ninth' Doctor.

EXTRAS

- Commentary with producer writer Paul Cornell, James Goss, and director Wilson Milam, hosted by Toby Hadoke.
- *Carry on Screaming* – the making of the story, including contributions from animation director Jon Doyle.
- *The Screaming Sessions* – cast and crew interviews recorded in 2003.
- *Interweb of Fear* – a brief history of the BBC website with contributors including Ben Lavender, inventor of the iPlayer, and former *Doctor Who* showrunner Russell T Davies.
- Photo gallery
- Soundtrack – music from the story
- Subtitle production notes
- Coming soon – *Terror of the Zygons*

THURSDAY 19

MAGAZINE

- DWM 465 Panini £4.75

THURSDAY 26

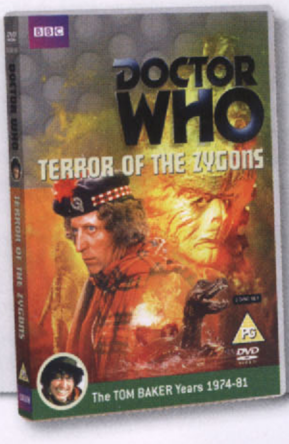
BOOK

- ***The Doctor – His Lives and Times*** by James Goss and Steve Tribe BBC Books £20.00

MONDAY 30

DVD

- ***Terror of the Zygons***



by Robert Banks Stewart. [Fourth Doctor, Sarah, Harry, the Brigadier, Benton] BBC DVD £20.42

CD – AUDIO DRAMA

- ***The Lost Stories: The Dark Planet*** by Brian Hayles [First Doctor, Ian and Vicki] Big Finish £16.99 See page 79
- ***1963: Fanfare for the Common Men*** by Eddie Robson [Fifth Doctor and Nyssa] Big Finish £14.99 See page 79
- ***Daleks Among Us*** by Alan Barnes [Seventh Doctor] Big Finish £14.99 See page 79
- ***Bernice Summerfield: Missing Persons*** by Hamish Steele, Martin Day, David Llewellyn, James Goss, Scott Handcock and Gary Russell. [Bernice Summerfield] Big Finish £40.00

CD – AUDIO READING

- ***Upstairs*** by Mat Coward [First Doctor, Steven and Vicki] Big Finish £8.99 See page 78

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.co/uk*

The Trial of a Time Lord

TALKING BOOKS AudioGO
WRITTEN BY Terrance Dicks, Philip Martin, Pip and Jane Baker
READ BY Colin Baker, Lynda Bellingham, Bonnie Langford, Michael Jayston
FEATURING The Sixth Doctor, Peri, Mel
RRP £TBA (CD), £TBA (download)
RELEASED 5 SEPTEMBER (Volume 1), **3 OCTOBER** (Volume 2)

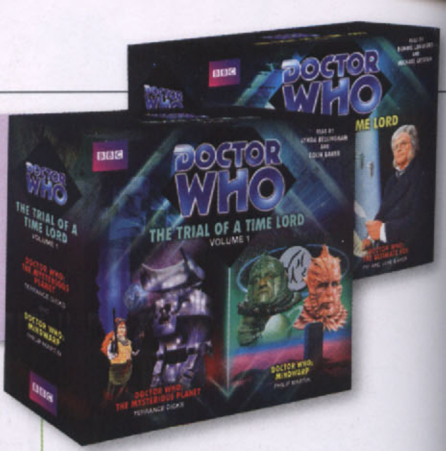
That's quite a package you have there, AudioGO – what is it, 16 or so CDs over two box sets? "In this anniversary year," explains commissioning editor Michael Stevens, "I reckoned that presenting the entire *The Trial of a Time Lord* would be, ahem, arresting. The four books [*The Mysterious Planet*, *Mindwarp*, *Terror of the Vervoids* and *The Ultimate Foe*], are based on the 14-part TV story from 1986, and are probably the most heavily linked of all the Target titles. I think you get a lot out of listening to them in close succession and in order. Therefore, putting them into two handsome slipcases gave us some 'extra speciality' and a neat way to release four books across two months! I should mention that the download editions are available individually – it's only as CDs that they are bundled into two volumes."

Narration duties have been shared out among four of the serial's main stars. "I'd heard some of Lynda Bellingham's previous audiobook readings," Stevens points out, "so I knew she was a strong, warm, empathic reader. That's been borne out by *The Mysterious Planet*, which she conveys very enjoyably and with great skill and judgement. Colin I knew from his reading of *The Twin Dilemma*, and he's superb on *Mindwarp*, it's a really good interpretation. Bonnie is likewise a 'second timer' with AudioGO, having previously read *Paradise Towers* with aplomb – and what can one say about Michael Jayston? He's a very skilled and popular reader, with a lot of John le Carre and PD James under his belt."

"Each reader brings their own charm and character to the individual stories," agrees sound designer Simon Power, "and each story is wildly different in setting from the previous one. My task has been to add familiarity and uniformity to the set, with a sound palette that straddles all four releases. I've composed a 'Trial' theme that opens each programme with a certain amount of magisterial pomp and ceremony."

WHAT'S IT ABOUT?

The Doctor is on trial for his life and events from his recent past, present and even future are presented as damning evidence of his interference. But it seems the Time Lords have an ulterior motive for finding him guilty...



How would the editor recommend people listen to the set? In one fell swoop? "I'd hate to think of some poor soul starting at dawn and ending up a gibbering wreck by midnight, foaming at the mouth about 'carrot juice' and 'megabyte modems' – but it would be an interesting experiment..."
DAVID DARLINGTON

BUY IT BECAUSE... It's the longest *Doctor Who* story ever – read by the actors who starred in it!

Night of the Whisper

AUDIO READING AudioGO
WRITTEN BY Cavan Scott and Mark Wright
PERFORMED BY Nicholas Briggs and John Schwab
FEATURING The Ninth Doctor, Rose and Captain Jack
RRP £10.20 (CD), £6.79 (download)
RELEASED 5 SEPTEMBER

The Ninth Doctor's back – and it's about time. His 13 TV episodes were accompanied by a handful of novels and comic strips, all released in 2005; his *Destiny of the Doctor* audiobook, *Night of the Whisper*, is his first big adventure since the year he left our screens.

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
NIGHT OF THE WHISPER
by Cavan Scott and Mark Wright
Performed by Nicholas Briggs
9

WHAT'S IT ABOUT?

New Vegas, 23rd century. Whilst Rose works as a waitress, Jack poses as a reporter for the *Daily Galaxy*. Meanwhile the Doctor is helping the police department with their investigation into The Whisper, a strange vigilante that has been terrorising the city's underworld...

"John [Ainsworth, producer] very kindly came to us and asked, what Doctor did we want to write for?" explains co-writer Cavan Scott. "It was an opportunity that couldn't be missed!"

"We were deliberating," adds co-author Mark Wright, "how do we do something that *feels* like the Ninth Doctor stories without being set on Earth at any point in its history? What we've ended up with *is* on another planet, but has a taste of Earth history because there's a film noir, pulpy kind of setting."

What did Mark and Cav identify as essential, defining elements of the Ninth Doctor's era? "The obvious one is Rose," suggests Cav. "For a man who 'didn't do domestic', the Ninth Doctor liked being around people, so it's set in that period we didn't really see much of, after Jack joins the TARDIS, but before *Bad Wolf*."

"Just nailing the character of the Doctor was the biggest consideration when began writing it," says Mark. "We're not steeped in that character like the other Doctors we've absorbed. But it came really easily, because his character is so well-defined."

We saw very little of Rose, Jack, and the Ninth Doctor together as a unit on screen – how does that TARDIS team work here? "We kind of do the same thing," explains Mark, "and have Jack off doing his own thing. Rose is astonished at Jack's capacity for just enjoying himself and I think she'd like the Doctor to be a bit more like Jack, in a way. It would've been great if we could've seen more of them on screen – I think it really works..."
DAN TOSTEVIN

BUY IT BECAUSE... For a brief moment, the Ninth Doctor's era is properly, authentically back.

Upstairs

AUDIO READING Big Finish
WRITTEN BY Mat Coward
PERFORMED BY Maureen O'Brien and Peter Purves
FEATURING The First Doctor, Steven and Vicki
RRP £8.99 (CD), £7.99 (download)
RELEASED 30 SEPTEMBER

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
DOCTOR WHO
MAUREEN O'BRIEN and PETER PURVES
UPSTAIRS
by MAT COWARD
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

When the TARDIS lands in a dilapidated attic, the Doctor, Vicki and Steven discover they are on Earth, in London... in Number 10 Downing Street...

Mat Coward came to write a *Upstairs* because of his friendship with companion actress Maureen O'Brien.

"Maureen and I are both members of the Crime Writers Association. I bought a *Doctor Who* audio CD of hers, and we said wouldn't it be great if I could write one for her – so every now and then she would mention it to [producer] David Richardson..."

David eventually got in touch and invited Mat to pitch some ideas. "I came up with four or five two-line ideas," Mat recalls, "and this was the one he then asked me to develop."

Even though the idea predated David's invitation, it was always a *Doctor Who* story. "This comes from something that I read a few years ago," explains Mat, "about when Lloyd George first became Prime Minister, and his wife complaining that Downing Street was completely unmodernised, and she found attics full of antiques. I thought 'Wouldn't that be a great place for the TARDIS to arrive?' Some of the stories and anecdotes of Downing Street fit the story so well. I found any number of Downing Street residents had died mysteriously over the years – I thought 'This setting cries out for a *Doctor Who* explanation...'"

Mat's love of *Doctor Who*'s early days influenced the style of story he's told, too. "I was looking to try to do a First Doctor story, atmospherically," he says. "I love the stories where there is an 'enclosed' feeling to it, so 'claustrophobia' was a key word..."
DAN TOSTEVIN

BUY IT BECAUSE... It's a moody piece that lets Vicki shine.

> **"I found any number of Downing Street residents had died mysteriously..."**

Daleks Among Us

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will Arrowsmith), Terry Molloy (Davros), Nicholas Briggs (the Daleks)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER

Elizabeth Klein – occasional companion of the Doctor, terrifying Nazi scientist in another life – is appearing in the same story as Davros and the Daleks. Irresistible, right? "But there's a massive pitfall there," points out Alan Barnes, the writer of *Daleks Among Us*. "Once you've got Daleks and Nazis, you're just aware that there's a massive trapdoor underneath you – overplay it, and it's horrible; underplay it, and it's glib. Hopefully we've trodden a very, very careful line down the middle."

Closer to the heart of the play is Klein's own, personal journey, which has developed over more than a decade's worth of storytelling in the real world, and entire alternate timelines within the fiction. "You get to hear Klein facing something for which she is completely unprepared," hints Alan, "and you find out how much she knows about her alternative existence. It's a play very much about trust as well. Does the Doctor really believe in her? Can a leopard ever change its spots?

"I felt very strongly that we had to answer those questions. It's quite trite, but you can't help but think of Old Klein as 'Bad Klein' and New Klein as 'Good Klein', so I wanted to show that they're the same character but shaped by different experiences."

BBC
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
SYLVESTER McCOY AND TRACEY CHILDS IN
DALEKS AMONG US
BY ALAN BARNES
FEATURING TERRY MOLLOY CHRISTIAN EDWARDS WITH NICHOLAS BRIGGS AS THE DALEKS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Daleks Among Us is the first meeting of the Seventh Doctor and Davros on audio, following a single television encounter (1988's *Remembrance of the Daleks*), which kept the characters at arm's length. "I was very conscious that in *Remembrance*, they only actually talk to each other over a screen, for a few seconds," points out Alan, "so I wanted to give them a chance to have a good long chat face-to-face. This story has so much to do – *so* much to do, it's enormous! – but I was very aware *Remembrance* does tack Davros on at the end a bit, and although he makes an impact he doesn't play a massive part. So in *Daleks Among Us* he has his own story running parallel with the Doctor's, and with Klein's *and* with Will's. An awful lot of plotlines to weave together!" **DAN TOSTEVIN**

BUY IT BECAUSE... It's the start of a new trilogy featuring one of the audio range's most fascinating creations, Elizabeth Klein.

WHAT'S IT ABOUT?

There are no Daleks on Azimuth. There have never been Daleks on Azimuth. 20 years ago, the Daleks did not invade Azimuth. There was no war. There were no death camps. A man named 'the Doctor' did not help liberate Azimuth. There are no such things as Daleks...

1963: Fanfare for the Common Men

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Peter Davison (the Fifth Doctor) and Sarah Sutton (Nyssa)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER

Big Finish has big plans for *Doctor Who*'s 50th anniversary, and this is where it all begins, in more ways than one. The *1963* trilogy, which boasts a story each for the Fifth, Sixth, and Seventh Doctors, takes us back to the year of *Doctor Who*'s creation.

"I'd already said to Alan [Barnes, script editor] that I was interested in doing a story about the Beatles," recalls writer Eddie Robson, "possibly set in Hamburg in 1960, and Alan was *umm*ing and *ahh*ing about it for a little bit because he wasn't sure about doing something involving real living people... He came up with 'What if someone knocked the Beatles out of their place in history, and took their place?', so you're kind of spoofing it; you can be as similar as you want, because they're trying to copy them, without it being the same people.

"Then Alan came up with the *1963* trilogy," he continues, "so we said 'What were the Beatles doing in November 1963?', and interestingly that was kind of the first moment of Beatlemania in Britain hitting its peak. I said 'Yeah, we can definitely anchor it to big events'."

What type of story is *Fanfare*? "It's quite a weird kind of story, unusually-structured, which doesn't feel like a typical Fifth Doctor story," Eddie offers. "The Doctor has to go to different points: it starts off in 1963, and then he and Nyssa get split up – she gets stranded in Hamburg in 1960, and he doesn't know where she is so he goes looking for her and ends up in 1967, and then they have to go to 1970... so there's a lot of hopping about!

"I was trying to think of a name for the band, and I couldn't think of something that felt iconic enough to supplant 'Beatles' as the name. I suddenly had the thought, 'Why couldn't they be The Common Men, as mentioned in [the very first *Doctor Who* episode] *An Unearthly Child*?' So that's a link back to the show's past..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's the first of Big Finish's 50th Anniversary Specials – and it's quintessentially '60s'.

BBC
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
FANFARE FOR THE COMMON MEN
EDDIE ROBSON
ALSO STARRING MITCH BENN RYAN SAMPSON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

The Doctor takes Nyssa on a trip back to November 1963. Back to where it all began. Back to the birth of the biggest band in the history of British music. But it seems that The Beatles no longer exist...

The Dark Planet

AUDIO DRAMA Big Finish

WRITTEN BY Brian Hayles and Matt Fitton
PERFORMED BY William Russell (Ian Chesterton), Maureen O'Brien (Vicki), John Banks, Charlie Norfolk
FEATURING The First Doctor, Ian, Barbara and Vicki
RRP £16.99 (CD), £14.99 (download)

RELEASED 30 SEPTEMBER

DOCTOR WHO
THE LOST STORIES
MAUREEN O'BRIEN & WILLIAM RUSSELL PERFORM
THE DARK PLANET
BY BRIAN HAYLES ADAPTED BY MATT FITTON
WITH JOHN BANKS & CHARLIE NORFOLK
THE AUDIO ADVENTURES OF DOCTOR WHO

The Lost Stories – Doctor Who stories created for television but never actually made, now adapted for audio – are back for a fourth and final series. "*The Dark Planet* was a Brian Hayles outline and synopsis, about a paragraph per episode for the six episodes," explains Matt Fitton, who was tasked with developing those plans. "So fairly bare-bones stuff! It was basically setting up the idea of a planet where light and shadow were at war.

"By necessity I had to expand on what was there. The only alien character mentioned in what I had was the leader of the light people, so I fleshed out the characteristics of these two different races. The light people were basically little flying balls of light and that was it, so I gave their leader a daughter, fleshed out the idea of their city and the way that they operate, how they get around and what they're up to... but at the same time looked at how the shadow people were being presented, and made them more of a gestalt entity, a hive-mind.

"There are other practical bits – the way that the TARDIS team operated in the story I had to tweak a bit, because only having William Russell and Maureen O'Brien as narrators affects the way you can split up the Doctor, Ian, Barbara, and Vicki throughout the story, for example. But it gave Maureen lots of rich stuff to do. She had to be convinced that they hadn't recorded this script back in the 1960s, which is nice – that's what I was going for!"

Given that this is now an audio-only production, how has Matt handled what would have been visual effects? "I've got a giant crystal rocket taking off, which they would have achieved with models. That sense of ambition they had in those first few seasons is incredible, and I wanted to have a go at keeping that sense in my script."

A lot of *The Dark Planet*'s ideas sound very visual. "David Richardson [producer] and John Dorney [script editor] both said that we were telling a story about very visual creatures, so to make them characters and give them strong voices was important. It helps flesh out the reality of the world..." **DAN TOSTEVIN**

BUY IT BECAUSE...It's an ambitious, unusual gem of a story.

WHAT'S IT ABOUT?

On an alien world, the time travellers find themselves drawn into a conflict between the two species residing on the planet – people of Light and Shadow. The Doctor and his friends must either create a peace or pick a side...

PRIZES TO BE WON!

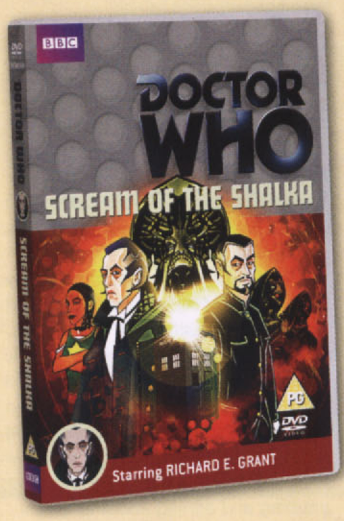
Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and toys!

WIN! SCREAM OF THE SHALKA DVD!

The TARDIS lands in the Lancashire town of Lannet, where a new Doctor faces terror from beneath the ground. Lannet is under attack from the alien Shalka, whose plan extends beyond the town towards world domination. The Doctor forms an uneasy alliance with UNIT and local barmaid Alison to resist the *Scream of the Shalka*.

This animated adventure débuted on the BBC's *Doctor Who* website in 2003 and starred Richard E Grant as the Doctor, Sophie Okonedo as Alison and Derek Jacobi as the Master. It is released on DVD for the first time on 16 September, and includes a commentary with writer Paul Cornell, and a new documentary. **DWM** has **FIVE** copies of *Scream of the Shalka* to give away, worth £20.42 courtesy of BBC Worldwide. All you have to do is answer the following question:

Richard E Grant played which recent *Doctor Who* villain?



- A Dr Simeon
- B Dr Song
- C Dr Seuss

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "I DO LOVE A NICE OLD-FASHIONED INVASION."

WIN! BRITISH ICON DALEK!

Character has just unveiled a very special release to celebrate *Doctor Who's* 50th anniversary – the British Icon Dalek!

Decorated in colourful Union Flag livery, this 12-inch limited edition Dalek had been produced exclusively for the 50th anniversary year, celebrating the Doctor's arch-enemies' status as a true British icon.

The Dalek is free-wheeling with fully poseable gun, sucker arm and eye stalk and is able to voice 10 terrifying phrases. The British Icon Dalek will be available from August, and thanks to Character, we have **THREE** to give away, worth £39.99 each. All you have to do to enter is to answer the following question:

What were British Prime Minister Winston Churchill's Daleks called?

- A Ironsides
- B Ironclads
- C Irongron

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this invitation: "WOULD YOU CARE FOR SOME TEA?"

WIN! FANFARE FOR THE COMMON MEN CD!

The Fifth Doctor takes Nyssa back to where it all began – November, 1963. Liverpool. Mark, James and Korky – *aka* The Common Men – are the popular beat combo making waves with hits such as *Oh, Won't You Please Love Me?*, *Just Count to Three* and *Who is that Man*, songs that defined a decade. But what about John, Paul, George and Ringo? In a 1960s where The Beatles don't exist, something is very, very wrong...

Kicking off Big Finish's 50th anniversary celebrations, *1963: Fanfare for the Commen Men* by Eddie Robson, stars Peter Davison as the Doctor and Sarah Sutton as Nyssa. The story is released on 30 September from Big Finish, on CD for £14.99 or £12.99 for a digital download. We have **FIVE** CD copies to give away and you could win one by answering the following question:

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
PETER DAVISON AND SARAH SUTTON IN
FANFARE FOR THE COMMON MEN
EDDIE ROBSON
ALSO STARRING MITCH BENN RYAN SAMPSON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
50

What device were The Beatles glimpsed on in *The Chase*?

- A The Scanner
- B The Time/Space Visualiser
- C The Fault Locater

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this complaint: "NOW YOU'VE SQUASHED MY FAVOURITE BEATLES!"

WIN! NIGHT OF THE WHISPER CD!

Crime is out of control on New Vegas, where masked vigilante the Whisper vows justice for all! The Ninth Doctor doesn't approve of the Whisper's methods and teams up with local police chief James McNeil. As Rose gets a job waitressing for gang boss Sirus Wolfsbane and Captain Jack is the new reporter for the local holo-paper, the Doctor and his friends must discover the Whisper's identity before judgment is passed on the entire population...

Dalek voice artist Nicholas Briggs performs Cavan Scott and Mark Wright's *Night of the Whisper*, the latest in the *Destiny of the Doctor* series. John Schwab plays McNeil. This new adventure for the Ninth Doctor is released by AudioGO on 1 September, and is available on CD for £13.25 as well as to download. We have **FIVE** copies of the CD to give away. All you need to do is answer this question:

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
50
NIGHT OF THE WHISPER
by Cavan Scott and Mark Wright
Performed by Nicholas Briggs
BBC
9

What enthusiastic word did the Ninth Doctor use – a lot?

- A Fantastic
- B Fabulous
- C Fan-dabby-dozy

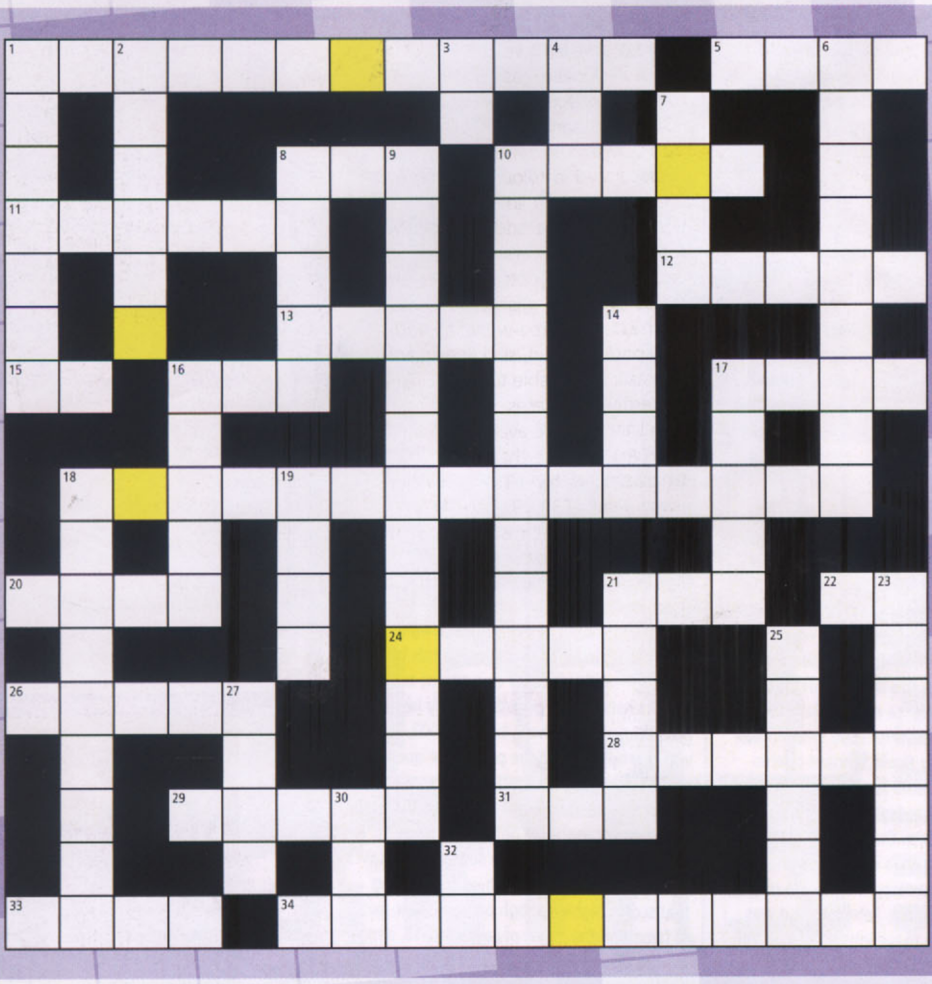
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with: "LOTS OF PLANETS HAVE A NORTH!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 22 August 2013 and close at midnight on Wednesday 18 September 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 464, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 18 September 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Do you know Ianto Jones from Santiago Jones? Then why not pit your wits against this puzzle?



ACROSS

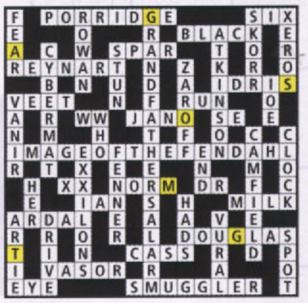
- **1** He played 10 and 18 Down (5,7)
- **5** Wife of cab driver Buller (4)
- **8** The Doctor needed to get milk from one of these creatures to save Peri (3)
- **10** (and 17 Down) He wrote episodes featuring 10 and 18 Down (5,5)
- **11** 9 Down: the almost ______ (6)
- **12** Phosphor _____ – used on Frontios (5)
- **13** Alien seen in three Third Doctor stories (5)
- **15** _ _ Foreman, scrap merchant (1,1)
- **16** Part of the Nemesis statue (3)
- **17** Drink offered to the First Doctor by the Saxon woman, Edith (4)
- **18** 'Commodity' that the 456 demanded of 10 Down (8,2,5)
- **20** Friend of Jacko who helped Ben and Jamie in Atlantis (4)
- **21** A 'requisition 31' – requested by 10 Down (3)
- **22** Watched by the Master in *The Dæmons* and *The Sound of Drums* (1,1)
- **24** The Master's screwdriver (5)
- **26** The _____ Legs – rulers on Metebelis Three (5)
- **28** (and 7 Down) He played Kane (6,4)
- **29** 18 Down thought the Doctor and Donna were speaking this when they spoke Latin (5)
- **31** The Doctor said this to Lorna Bucket (3)
- **33** One side in the Cold War that Skaldak threatened to bring to an end... (1,1,1,1)
- **34** 1 Across' co-star in *Doctor Who* (6,6)

DOWN

- **1** Where 18 Down was from (7)
- **2** "Let the ______ of Weng-Chiang shred your flesh!" (6)
- **3** *Abbrev* WOTAN or BOSS for example (1,1)
- **4** *Abbrev* Magazine for younger fans (1,1,1)
- **6** She played Astrid Ferrier (4,5)
- **7** See 28 Across
- **8** The Star Whale – the beast _____ (5)
- **9** Gangers (3,5,5)
- **10** Civil servant who acted as a liaison with the 456 (4,9)
- **14** Blank ____ – execution order given by 10 Down (4)
- **16** (and 21 Down) Prime Minister that 10 Down reported to (5,5)
- **17** See 10 Across
- **18** Husband of Metella (9)
- **19** Silent Robots on the *Sandminer* (4)
- **21** See 16 Down
- **23** Apparent invaders of Gallifrey (7)
- **25** Rose claimed she might need her passport if the TARDIS ended up here (6)
- **27** The Rani turned Luke Ward into one (4)
- **30** ... Keith or Reginald, perhaps (3)
- **32** Officer Quick (1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MAGGOTS

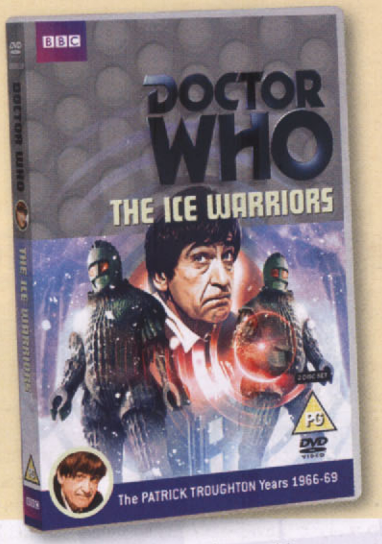
WIN! THE ICE WARRIORS DVD!

When the TARDIS lands at Britannicus Base, the last line of defence against a new Ice Age, the Doctor, Jamie and Victoria face a sinister threat. The Martian Ice Warrior Varga is released from his icy prison and plans for world domination.

The Ice Warriors stars Patrick Troughton as the Second Doctor, with Frazer Hines as Jamie and Deborah Watling as Victoria. The DVD features new special features, and the missing episodes Two and Three have been recreated with animation. Available from 26 August, the DVD is priced £20.42, but we have **FIVE** copies to give away. Just solve the crossword and rearrange the letters in the yellow squares to form the surname of someone who wrote for the first three Doctors.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with this: "IF YOU DO THAT, MY BODY WILL EXPLODE!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 22 August and close at midnight on Wednesday 18 September 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



W TCHA!

The page that knocks three times for Peter Eccleston. **BY THE WATCHER**

TOP TEN FINE WINES

SHIRAZ JEK
VALPOLLYCELLA
NURSE PINTO NOIR
CHIANTIMATTER
FROCK COAT DU RHÔNE
PING-CHO GRIGIO
BORADEAUX
ZODINFANDEL
TIME CABINET SAUVIGNON
BLUE GRUN

Ping-Cho Grigio

A History of Doctor Who in 100 Objects...

#35

THE TARDIS SWEAR-BOX

'Is that really Malcolm Tucker in the TARDIS?' blared the front page of London's freebie tabloid *Metro* on the morning of 5 August. 'Curse it is,' the same headline obligingly continued, answering its own rhetorical question with a hopelessly malfunctioning pun. Meanwhile, over at the *Daily Mirror*, the distinction between reality and fantasy was, if anything, even more blurred. 'Doctor Blue!' yelped the *Mirror*'s headline, before continuing: 'Foul-mouthed *Thick of It* star Capaldi is named 12th Time Lord.'

So there you have it: while one newspaper informs its readers that a fictional character is the new Doctor, another insinuates that the same fictional character's legendary sweariness is down to the actor who plays him. Apparently it's Peter Capaldi, not Malcolm Tucker, who is 'foul-mouthed' – and it's Malcolm Tucker, not Peter Capaldi, who is the new Doctor. Clear?

It's a fact of our times that any actor who is popularly identified with a certain role is going to find him or herself attached to it, limpet-like, in the imagination – and I use that word inaccurately – of the popular press. Let's be clear about this: *The Thick of It* is one of the finest comedy shows ever made, and Peter Capaldi's coruscating performance as Malcolm Tucker is its crowning glory. But Malcolm Tucker is not Peter Capaldi, and, ephemerally amusing though the inevitable deluge of sweary-Doctor YouTube edits and comedy Facebook photos admittedly was, the impulse to conflate Tucker with Capaldi is, in the final analysis, a rather tiresome little brain-burp which does a disservice to the talented writers who put the words into Tucker's mouth, and more importantly to the skill and versatility of a superb actor whose CV is longer than Kroll's left tentacle and packed with more gems than the Great One's cave.

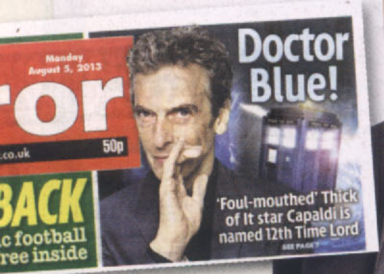
All Creatures Great and Small's Tristan.

Of course, there's nothing new about any of this: historically, any actor sufficiently recognisable from a particular role tends to get the same treatment when cast in *Doctor Who*. Look no further than the oh-so-predictable bloom of 'Am I bovvered?' headlines which greeted the casting of Catherine Tate back in 2006. We haven't seen this sort of thing recently with the Doctor himself, for the simple reason that, at the time of their respective unveilings, neither Matt Smith nor David Tennant offered the same one-click tabloid familiarity as Peter Capaldi does today. But if we turn the clock back to December 1980, we find ourselves in precisely the same territory: at the time of his anointment, Peter Davison was known to millions as trainee vet Tristan Farnon in *All Creatures Great and Small*, and sure enough the press treated Davison and Tristan as practically interchangeable, surfeiting themselves on rubbish jokes about what the new Doctor was likely to get up to with K9 and a pair of rubber gloves.

Naturally, this kind of nonsense cuts both ways, and often cruelly so: in a cultural babel whose loudest voices often belong to those whose vision is impaired by such silly blinkers, there are few more notorious typecasting traps than *Doctor Who* itself. A few years ago, the world-famous theatre director, neuropsychologist and all-round clever person Sir Jonathan Miller did himself no favours at all when he publicly sneered at the Royal Shakespeare Company's decision to cast 'that man from *Doctor Who*' in the role of Hamlet. Even overlooking the Olympian snobbery of such a remark, the fact remains that it wholly failed to acknowledge David Tennant's pre-*Doctor Who* pedigree at the RSC, the National Theatre and elsewhere; in other words, it was approximately as ridiculous as you or me expressing indignation at the English National Opera for inexplicably allowing that man from *Beyond the Fringe* to direct its flagship productions.

If *Doctor Who* teaches us one thing above all, it's the danger of letting our minds be seduced – and reduced – by patterns and preconceptions and prejudices. Only last month **DWM** reminded us how, back in 2003, *The Sun* was gleefully stirring the pot on the question of whether Russell T Davies would make the Doctor gay, as though the creator of *Queer As Folk* were incapable of doing anything else. In their unstoppable quest for sensation, Britain's tabloids automatically latch on to anything that scores highly enough on both the *x*-axis of fame and the *y*-axis of sauciness. So, almost by consensus, Malcolm Tucker's spectacularly baroque language in *The Thick of It* becomes some kind of reference point for the new Doctor. But it's a false consensus. Peter Capaldi is a great actor, and Malcolm Tucker is one of his great performances. But it's only one among many. And quite soon now, we'll be seeing another.

IN A NUTSHELL: He's going to be f***ing brilliant.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Monday August 5, 2013
.co.uk
50p
Doctor Blue!
'Foul-mouthed' Thick of It star Capaldi is named 12th Time Lord
BACK
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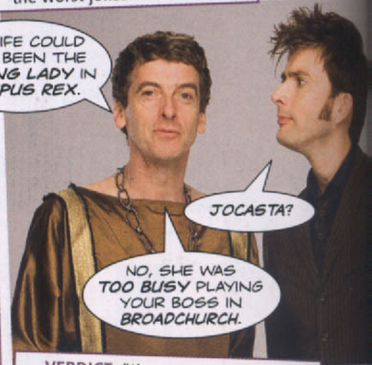
Spin Doctor: Capaldi as Malcolm Tucker.

WHAT A LOAD OF RUBEISH

The bat-eyed brainbox scrutinises the worst jokes in the cosmos.


MY WIFE COULD HAVE BEEN THE LEADING LADY IN OEDIPUS REX.
JOCASTA?
NO, SHE WAS TOO BUSY PLAYING YOUR BOSS IN BROADCHURCH.

VERDICT: "I've never heard such gobbledegook in my life, but I expect you know what you're talking about."

THE *Six Faces* OF DELUSION

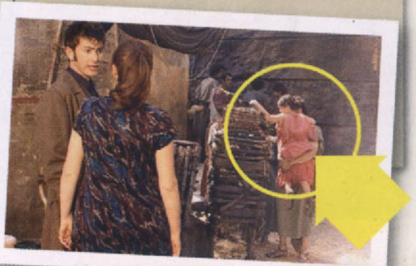
You know what these Gallifreyan renegades are like: forever crossing their own time-streams. Which five of the following are genuine cases of 'the two Doctors', and which one should be banished to the Land of Fiction?

Answer revealed at the bottom of the page.

1. ITV's 1991 drama serial *Selling Hitler*, about the notorious Hitler Diaries hoax of 1983, sees Peter Capaldi sharing the screen with Tom Baker.
2. The BBC's prestigious 1996 drama serial *Our Friends in the North* sees Peter Capaldi sharing the screen with Christopher Eccleston.
3. The BBC's 1997 adaptation of Henry Fielding's novel *Tom Jones* sees Peter Capaldi sharing the screen with Sylvester McCoy.
4. The 1997 cinema blockbuster *Bean* sees Peter Capaldi sharing the screen with Comic Relief Doctor Rowan Atkinson.
5. Channel 5's 2001 comedy thriller *Hotel!* sees Peter Capaldi sharing the screen with Paul McGann.
6. Peter Capaldi has twice directed Richard E Grant on screen: in 1995's Oscar-winning short *Franz Kafka's It's a Wonderful Life*, and again in 2001's full-length feature *Strictly Sinatra*.

SUPPORTING ARTISTS *of the month*

When two incarnations of the same Time Lord turn up in the same place, and that pesky Blinovitch Limitation Effect starts kicking in, all sorts of strange things can happen. Perhaps this explains the bizarre spatial and temporal anomalies in evidence during the opening minute or so of *The Fires of Pompeii*. Next time you slip that particular discus into your player, keep your eyes on the chap who, precisely 12 seconds into the episode, hoists aloft the little girl in the bright pink tunic. In the long shot which immediately follows we see them again in the distance, walking past the Doctor and Donna – and then in the next shot they walk past a second time. But the real space oddities kick in at around 24 seconds: just after Donna says "This is fantastic," our father-and-child couple passes by in the foreground once again – travelling in the same direction as before – and then instantly ZAP they're completing the same move, only this time they've teleported to a new position behind our heroes. And it doesn't end there: at 47 seconds, as the Doctor is saying "Just makes it look like English," our dimensionally unstable family unit passes by *yet again* in the same direction in the extreme foreground, and then ZAP in the very next shot they've transmatted to another location, a good 15 feet away. Honestly. They're flitting about that marketplace like a flaming *Roboticus Rastonii*.



ANSWERS: It's young Mickey from *Father's Day* on the Time-Space Visualiser. **The Six Faces of Delusion:** The temporal anomaly is number 2. The other five are dimensionally stable.

NEXT ISSUE...

"That's the fun part of a multi-Doctor story – you can really play the feeling that everything is about to end..."

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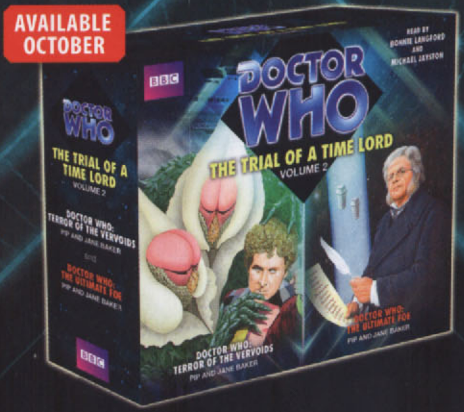

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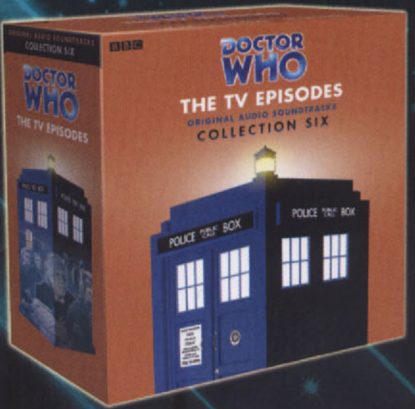

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